

# ACMR *Reports*

JOURNAL OF THE  
ASSOCIATION FOR CHINESE MUSIC RESEARCH

VOL. 10, No. 1

中國音樂研究會

SPRING 1997

---



---

PUBLISHED BY THE MUSIC DEPARTMENT AND THE ASIAN STUDIES PROGRAM  
UNIVERSITY OF PITTSBURGH  
PITTSBURGH, PENNSYLVANIA

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for those interested in the scholarly study of Chinese music, broadly defined. Catering mainly though not exclusively to those living in North America, ACMR holds annual meetings in the Fall, in conjunction with the annual meetings of the Society of Ethnomusicology.

President:	Bell Yung
Secretary/Treasurer:	Wu Ben
Board of Advisors:	Kuo-Huang Han
	Fredric Lieberman
	Rulan Chao Pian
	Barbara B. Smith

---

*ACMR Reports* (ISSN: 1071-0639), formerly *ACMR Newsletter*, is a refereed journal published twice a year, in the Spring and in the Fall, by the Music Department and the Asian Studies Program of the University of Pittsburgh. Serving as the official publication of ACMR, it includes original research articles, bibliography, review essays, translations, and book reviews relevant to ACMR. It also publishes information on recent publications in Chinese music and on recently completed Ph.D. dissertations and M.A. theses, announcements of upcoming and reports on past scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, please send all material and enquires to Bell Yung, Editor, *ACMR Reports*, Music Department, University of Hong Kong, Pokfulam Road, Hong Kong; Tel: (852) 2859-7045; Fax: (852) 2858-4933; e-mail: <bellyung@hkucc.hku.hk>.

Annual membership fee is \$10 for individuals and \$15 for institutions. Overseas subscriptions add \$5 for mailing. Make checks payable to the University of Pittsburgh, and send to Wu Ben, Music Department, University of Pittsburgh, Pittsburgh, PA 15260. Also address all enquiries on membership to Wu Ben by mail, fax: 412-624-4186 or e-mail: <bxwst1@vms.cis.pitt.edu>.

# ***ACMR Reports***

Journal of the

ASSOCIATION FOR CHINESE MUSIC RESEARCH

中國音樂研究會

Vol. 10, no. 1

Spring 1997

---

Published by the Music Department and the Asian Studies Program

University of Pittsburgh

Pittsburgh, Pennsylvania, U.S.A.

# ACMR Reports

Journal of the

ASSOCIATION FOR CHINESE MUSIC RESEARCH

中國音樂研究會

Vol. 10, no. 1

Spring 1997

Editor: Bell Yung

Editorial Assistants: Wu Ben, Helen Rees

Contributing Editor: Sue Tuohy

## Contents

### Articles

- Preface of *Shenqi Mipu*: Translation with Commentary  
Georges Goormaghtigh and Bell Yung 1

- Huju* and Musical Change: The Rise of a Local Operatic Form in East China, to 1920  
Jonathan P. J. Stock 14

### Conference Report

- Seminar on Chinese Large Instrumental Ensemble Music Held in Hong Kong  
Yu Siu Wah 38

### News and Information 42

- ACMR 1997 Call for Papers 42  
Recent Dissertation Abstracts 42  
New Publications 44  
Reports on Recent Meetings and Conferences 44  
News Briefs from Mainland China and Hong Kong 47  
News of Individuals 49

- Current Bibliography on Chinese Music Sue Tuohy 50

- Information for Authors 62



Preface of *Shenqi Mipu*:  
Translation with Commentary

Georges Goormaghtigh, University of Geneva  
Bell Yung, University of Hong Kong

〈神奇秘譜〉序：翻譯與注釋

〈神奇秘譜〉是現存最早的琴曲集，成書于明代洪熙乙巳年（公元1425年），朱權編輯。全譜分三集，共收琴曲五十首，各曲均附有標題解釋。該譜對保存及研究古代琴曲具有重要意義。其“序”不僅概括介紹了這部曲集，還在有關琴的觀念與表演方面提供了寶貴的原始資料。這裡是首次將該譜的“序”譯成英語發表。譯者在譯文之前介紹了這部曲集，包括其各種版本，主要內容，記譜方式，及該譜的珍貴價值。譯者還在譯文中對一些重要術語做了詳盡的注釋。

*Shenqi Mipu* (Fantastic and Secret Notation) is among the earliest and largest collections of *qin* notation.<sup>1</sup> In three volumes with sixty-four compositions, it was edited and compiled by Zhu Quan, literary name Quxian, who was a Royal Prince of the Ming dynasty. The preface by the compiler is dated the first day of the third month in AD 1425. The two extant imprints in China today are from the late Ming period: one, from the Jiajing reign (1522-66), is now at the Beijing City Library; the other, from the Wanli reign (1573-1620), is at the Shanghai City Library. Robert van Gulik mentions two other copies: "The Library of the Cabinet (Naikaku-bunko) in Tokyo has a fine first edition, and I possess a beautifully executed manuscript copy" (184). The two extant imprints in China are almost identical not only in content, but also in format, design, and binding, with a very few minor and insignificant discrepancies. According to van Gulik, "This handbook is a magnificent example of Ming printing: three large-sized volumes, printed in big characters on good paper. It was already famous during the Ming period" (184).

Since the 1950s, there have been three reprints of this collection:

- a. In 1956, the Wanli imprint was reprinted in facsimile form by the Central Conservatory of Music (Beijing), published by Yinyue chubanshe.
- b. In 1963, the Jiajing imprint was reprinted as part of a compendium called *Qinqu Jicheng* [Compendium of *qin* compositions], vol.1, part 1, published by Zhonghua Shuju. None of the originally-planned subsequent volumes were published.

---

<sup>1</sup> Among the many possible translations for *shenqi* are mysterious, fantastic, divine, wondrous; for *mi*, precious, secret; for *pu*, notation, collection.

c. In 1981, the *Qinqu Jicheng*, began in 1963, was rejuvenated and planned as a 24-volume work to include all major *qin* collections. *Shenqi Mipu* was included in vol.1, in which the Wanli imprint was used. The new compendium was published by Zhonghua shuju of Beijing. As of 1997, 16 of the projected 24 volumes have appeared.

Since the modern reprints, *Shenqi Mipu* has become widely available to *guqin* players. Its value was quickly recognized; of particular interest were the sixteen compositions in volume one, labeled as *Taigu shenpin* (Celestial Airs of Antiquity). Zhu Quan wrote in the preface that "Only the sixteen pieces in volume one are truly music from antiquity, ones that the old masters considered as secrets and did not intend to teach and transmit." Those in volumes two and three were referred to by Zhu as compositions performed during his time. Modern scholars deduce that the sixteen pieces in volume one were indeed preserved from the Tang and the Song dynasties, and thus date from several centuries before the time of the compilation; their observation is based to a large extent upon an analysis of the tablature symbols used in these compositions. As is well known, the *qin* notation went through a major transformation which is believed to have occurred during the course of the Tang dynasty, particularly the late Tang. The earlier notational form, known as *wenzipu*, consists of instructions for finger techniques, string numbers, marker positions, and other directions for the two hands all written out in narrative form. By the time of *Shenqi Mipu*, the *qin* notation made almost exclusive use of symbols that are simplified versions of Chinese written characters to represent plucking techniques and other instructions for performance. This notational system has come to be called *jianzipu*, or "simplified character notation." Volume one of *Shenqi Mipu* still show archaic features of the *wenzipu*, such as fully-written Chinese characters and short phrases, features that were not found in later versions of *jianzipu* notation.

When *Shenqi Mipu* first came to wider notice in the 1950s, none of the sixteen compositions in volume one was played by anyone (several compositions in volumes two and three were played by some musicians, although their versions were from collections of the 19th century). Among them, Guanglingsan, Gaoshan, Liushui, Yangchun, and Xiaohujia had been highly celebrated for hundreds of years before the 15th century; this was evidenced by the fact that they were mentioned in historical documents of considerable antiquity, some dating back to more than a millenium before the compilation of *Shenqi Mipu*. For example, Guanglingsan was referred to as a *qin* composition in an essay called *Qinfu* [Poetical essay on *qin*] by the famous *qin* player Xi Kang (223-262). (See van Gulik 1941 and Goormaghtigh 1990.)

The Preface to *Shenqi Mipu* provides interesting and valuable primary source material on the ideology and performance practice of *qin*.

# Shenqi Mipu [The Fantastic and Secret Repertory]

## Preface

The Lord of the Green Heaven<sup>2</sup> established the Five Tones<sup>3</sup> according to the virtue of the Five Elements,<sup>4</sup> thereby creating the *qin* and the *se*. This is the origin of *qin*. The Lord of Red Earth<sup>5</sup> carved the paulownia wood into a *qin*, braided bamboo fiber as its strings,<sup>6</sup> and thereby built the instrument. Xian Yuan, the Yellow Emperor of Man,<sup>7</sup> brought the *qin* called Dizhong<sup>8</sup> to meet the gods in the Western Mountains and offered his performance to exalt their virtues. These virtues are possessed by all the Three Holy Ones.<sup>9</sup> Now *qin* was created by the Holy Ones for the following purposes: to set straight the heart, guide the politics, harmonize the six *qi*,<sup>10</sup> and regulate the four seasons. It

<sup>2</sup> *Cangjing zhi jun*. The Lord of the Green Heaven is associated cosmologically with the East and with spring, therefore with the beginning. This is another name for the mythical emperor Fu Xi who is said to have invented nets and snares for fishing and hunting. This first civilizing hero has also been credited by Cai Yong (132-192) with the invention of the *qin* and *se* zithers.

<sup>3</sup> *Wuyin*. The Five Tones form the tonal gamut that are the foundation of music in early theoretical writings on music.

<sup>4</sup> *Wuxing*. The Five Elements are water, fire, wood, metal and earth. Since they are conceived in terms of dynamic relationships, they have also been translated as the Five Phases or the Five Processes, each element generating or conquering another in a cycle. The conquering relationships are: water quenching fire, fire melting metal, metal cutting wood, wood digging earth, and earth damming water. The generating relationships are: water generating wood, wood generating fire, fire generating earth, earth generating metal, and metal holding water. Correlative thinking of the Han dynasty establishes correspondences between the five elements and tastes, colors, seasons, directions and so on, not forgetting, of course, the five tones of music. For a good discussion of the genesis of this correlative system see Graham 1989, IV.

<sup>5</sup> *Chijing zhi jun*. The Lord of Red Earth corresponds to the South and to summer. It is another name for the legendary Shen Nong, teacher of husbandry, inventor of sericulture, and, according to Huan Tan (B.C. 43-A.D.28), creator of the *qin* zither.

<sup>6</sup> *Chengjin wei xian*. The usual meaning of the word *jin* is "sinew," but in Dai Kaizhi's "Treatise on Bamboo" (4th century) it also designates a particular type of bamboo, the young shoots of which were used to make crossbow strings. Chordophones in China have traditionally been mounted with silk strings, the only exception being the bamboo zithers of southwestern China which use part of the bamboo itself as strings. Zhu Quan's Preface may be referring to the early ancestor of this kind of East Asian zither.

<sup>7</sup> *Xuan Huang*. He is the third of the five legendary sovereigns. Considered as the founding father of China and the progenitor of Taoism.

<sup>8</sup> *Dizhong*. Literally "Substituting the Bell." The use of giving a name to an instrument—often engraved on the lower part of the instrument and sometimes accompanied by a poem or a couplet—goes back to at least the Western Han dynasty (2nd century B.C.). Some treatises on the *qin* give lists of such names which are often very poetical: Tinkling Jade, Spring Thunder, Snow on the Pines... (see Van Gulik 1969: 104-5). The *Taiyin Daquanji*, an important collection of material on the *qin* published in the early 15th century, presents illustrations of thirty different shapes for the *qin*, the first three of them being copies of *Fuxi*, *Shennong* and *Dizhong qins* (Wenhuabu 1981, I: 43).

<sup>9</sup> *Sansheng*. Traditionally, the Three Holy Ones are founding figures of Chinese civilization: they can be either the emperors Yao, Shun, and Yu, or different groups of prominent figures of Confucianism, such as the emperor Yu, the King Wen, and the Duke of Zhou. The lists sometimes include Confucius himself.

<sup>10</sup> *Tiao liu qi*. While the six *qi* are usually defined as the energies of Heaven, of Earth, and of the four seasons, the *Zhao I* chapter of *Zuo Zhuan* (3rd century B.C.) gives a definition

truly is an efficacious instrument among Heaven and Earth, and a sacred object from antiquity. It is the music with which China's Holy Ones ruled the world, the object with which a Gentleman cultivates his virtues, and is uniquely appropriate for use by the Confucianists and Taoists.<sup>11</sup>

Unfortunately vulgarity has flourished, and the Tao has withered; the tradition of purity has waned. As a result, the instrument has been used by the illiterates and the merchants, the lowly prostitutes and actors, the vulgar foreigners, the sick and the like. They use it without scruples, so that evil becomes pervasive, and this sacred object is defiled. What a curse on the *qin*, and in what adversity it has fallen! A precious object has been used cheaply; the Tao has died. Liu Xiang<sup>12</sup> has said: "A precious thing is not to be given to a lower official; rites and music are not to be performed among the four barbarians."<sup>13</sup> How much more true it is in the case of the *qin*! I sigh with great sadness and often regret.

In order to reverse the trend of decadence that has come to pass, and to restore the ancient purity that is to be, I compose this preface to make my intention clear.

Masters of *qin* are expected to be discreet in choosing the right students so that the mystical creation will not be defiled, and the wonders of the Great Sound<sup>14</sup> will flourish. Among the tablature collections from the various schools, there are over one thousand compositions. But only several dozens are being played today. Without proper guidance, the compositions preserved in tablature are likely to be misinterpreted. Therefore I would not permit these collections to be circulated in order to avoid confusing the later generations. I have been personally taught thirty-four compositions. The tablature of these

---

that clearly reveals their atmospheric nature: "Yin (cold) and yang (hot), wind and rain, dark and light." The idea that music helps regulate not only the human world but also the whole cosmos is expressed in many texts of antiquity. The power of music is such that when misused it can create meteorological disasters. See *Han Feizi*, chap. 3, translated in Watson 1964a: 53-56.

<sup>11</sup> *Fengyi huangguan*. Here, "Confucianists and Taoists" are given as opposed to Buddhists. Confucianism and Taoism are home-grown Chinese philosophical and religious traditions, while Buddhism is of "barbarian" origin. Although many Buddhist monks did actually play the *qin*, some of them with great mastery, especially during the Northern Song dynasty (see Xu Jian 1982: 84-86), sectarian views about who could practice this instrument were expressed in different *qin* handbooks of the early Ming dynasty. See van Gulik 1969:63-64.

<sup>12</sup> Liu Xiang (78-8 B.C.), the great Han dynasty scholar and bibliographer, is credited with compiling a collection of material on the *qin* and with composing a now lost "poetical Essay" on the instrument. A short text attributed to him, the *Qinshuo*, or "[Seven rules] concerning the *qin*," is one of the earliest formulations of the ideology and performance practice of the *qin* (Wenhuaabu 1981, 5: 195).

<sup>13</sup> *Si Yi*. The four barbarians are the Yi, the Rong, the Man and the Di tribes living respectively east, west, south and north of the Yellow River valley, the cradle of Chinese civilization.

<sup>14</sup> *Da yin*. The concept of Great Sound or Great Music, *da yin*, is first found in *Laozi*, chap.41: "Great Music is in tenuous sounds." The words "tenuous sounds", *xisheng*, could be translated as "rarified" or even "silent" sounds. Great Music in Chinese aesthetics like the Music of the Spheres, its Western counterpart, is inaudible to the common run of people and yet its efficiency is supreme. The mystical conception that sounds are but the coarsest part of real music is to be found in different ancient texts. The *Liji* (Chap. 30), for example, credits Confucius with a remark on the superiority of soundless music (*wusheng zhi yue*) (translated in DeWoskin 1982: 138).

pieces contain phrase marks,<sup>15</sup> and generously includes directions for obtaining the *yin* and the *nao*,<sup>16</sup> and the accurate tuning and modal indications,<sup>17</sup> Without deletions or changes, I publish them [as volumes two and three of this collection] in order to transmit them to future players. They will be able to play by just reading the tablature without the need of a teacher telling them what to do. This is truly a secret more precious than ten thousand gold pieces.

Only the sixteen pieces in volume one, which I label as Celestial Airs of Antiquity, are truly music from antiquity, ones that the old masters considered as secrets and did not intend to teach and transmit. Their tablature therefore does not contain phrase marks. Only those who are inspired will understand them without help. This is because the Way of *qin* has always been that: "If the music is taught, the tablature is not given; if the tablature is given, the phrases are not marked." Thus Xi Kang, till his death, did not teach;<sup>18</sup> and Bo Ya broke his strings and stopped playing.<sup>19</sup> *Qin* music is not lightly taught; as a matter of course, it is not to be revealed to those undeserving. I feel that too many *qin* pieces have disappeared from the world. I therefore ordered my five students, Li Jizhi from the Cassia Rock, Jiang Yizhi from the Orchid Valley, Jiang Kangzhi from the Bamboo Stream, He Mianzhi from the Mystical Garden, and Xu Muzhi from the Quiet Hut, to each study [these pieces of antiquity] with several masters. The correct Tao of *qin* is thus found.

Sometimes a piece may have different versions. This is because the *qin* player plays to express his aspirations. He has a born individuality which is different from anyone else's. This individuality does not fall into the common vulgarity, does not mix with dirt, keeps itself clean between heaven and earth, and develops itself through material art. It expands to merge with the Great

<sup>15</sup> *Ju dian*. Small circles placed along the side of *qin* notation to indicate musical phrasing.

<sup>16</sup> *Yin* and *nao* are two of the most important left-hand finger techniques that produce a great variety of ornamental tones.

<sup>17</sup> *Hui zhen*. *Hui* refers to the thirteen position markers that correspond to harmonic nodes of the strings; *zhen* are the seven tuning pegs. As essential parts of the *qin*, the two terms have been used by poets to signify the instrument itself. The meaning here is more specific: the correct indication of mode and related tunings of the strings.

<sup>18</sup> Xi Kang (223-262) was a poet, musician, philosopher, and one of the most engaging figures of his day. He was a prominent member of the "Seven Sages of the Bamboo Grove," a group of literati who met near the capital Luoyang to discuss Taoism, drink wine, and write poetry. Although he led a contemplative life devoted to his philosophical and religious quest and to his practice of alchemy and of music, he nevertheless came into conflict with the usurper general Sima Zhao and was executed at the age of thirty-nine. "Till his death [he] did not teach" alludes to the famous composition *Guanglingsan* that, according to the legend, Xi Kang learned from a spirit who made him swear never to teach it to anyone. Xi Kang kept his word and, on the day of his execution, took his *qin* and played *Guanglingsan* for the last time. He then said: "Yuan Xiaoni asked me to teach him this composition but I always firmly refused to do so. Now *Guanglingsan* is dying with me."

<sup>19</sup> Bo Ya, the most famous *qin* player of the mythical past, is also the hero of a much quoted story. The following version is taken from the preface to the composition "Gaoshan" in *Shenqi Mipu*: "Boya was good at playing *qin*, Zhong Ziqi was good at listening. When Boya had high mountains in mind [when he was playing], Zhong Ziqi exclaimed 'Lofty like Mount Tai!' When Boya had flowing waters in mind [when he was playing], Zhong Ziqi said 'Vast like the rivers and seas!' Whatever Boya aspired to in his mind, Ziqi knew it in his heart. Boya exclaimed 'Praise be to Heaven! Your heart is identical to mine.' After Ziqi died, Boya broke the strings [of the *qin*], and never played again in his life" (Yung 1997: 14).



Void,<sup>20</sup> flies lightly and dissolves into the Six Directions.<sup>21</sup> The aspiration, based upon self-cultivation and refinement, is expressed in music sound,<sup>22</sup> develops through imagination, communicates to the Gods, harmonizes with the wonderful Tao. All this in turn fulfills one's own aspiration. Therefore how uncompromisingly he would avoid following and copying the old and worn-out materials of others in order to express his own aspirations! Each person has his Tao! Therefore most versions are different from others. If they are identical, they fall into vulgarity. If so, they would have been extremely insignificant.

The present collection contains pieces that I have personally studied; they are voices of my heart. Each symbol, each phrase, each dot, each stroke: none of it is held back. The vulgar titles of some pieces are changed to promote the Tao of *qin* so that it may transcend the common. They are published to circulate in this world for all later generations to share in order that the music be not lost. Through repeated editing and corrections, I have put in much effort and worked for twelve years. Only then are the tablatures finalized. They will contribute, though ever so minutely, to the restoration of the tradition of antiquity, of the laws of the emperor Fu Xi,<sup>23</sup> and of the world under emperors Ge Tian and Wu Huai.<sup>24</sup> These will come to pass again in this age. Therefore how could those who possess this collection not treasure it as their most guarded possession?

Qu Xian writes on this first day of the Third Month, the year Yisi of the reign Hong Xi (1425 A.D.).

---

<sup>20</sup> *Taixu*. "The Great Void" is mentioned in *Zhuangzi* (chap. 22) where three characters, Grand Purity, No-End, and No-Beginning discuss the Way: Can the Way be understood and discoursed upon? As in *Laozi* (chap. 14), No-Beginning answers: "The Way cannot be heard; if heard, it is not the Way. The Way cannot be seen; if seen, it is not the way. The way cannot be described; if described, it is not the Way..."; and he goes on to say that people who discourse about the Way will never "Perceive the time and space that surround them on the outside, or understand the Great Beginning that is within. Such men...can never wander in the Great Void" (Watson 1968: 243-4).

<sup>21</sup> *Liuhe*. The six directions refer to the zenith, the nadir, and the four directions of east, west, north and south.

<sup>22</sup> *Hui zhen*. See note 16. The *hui* and the *zhen* combined are used as a metaphor for the instrument, which is in turn used here as a metaphor for the music sound that is produced.

<sup>23</sup> See Note 1.

<sup>24</sup> Emperors Ge Tian and Wu Huai are mythical sovereigns of the Golden Age and reigned earlier than Fu Xi. To be obeyed, they didn't have to speak, they were just constantly spontaneous.

### Bibliography

- DeWoskin, Kenneth. 1982. *A Song for One or Two: Music and the Concept of Art in Early China*. Michigan Papers in Chinese Studies, no. 42. Ann Arbor: Center for Chinese Studies, University of Michigan.
- Goormaghtigh, Georges. 1990. *L'art du qin, deux textes d'esthétique musicale chinoise*. Bruxelles: Institut Belge des Hautes Etudes Chinoises.
- Graham, Angus Charles. 1989. *Disputers of the Tao: Philosophical Argument in Ancient China*. La Salle, IL: Open Court.
- van Gulik, Robert H. 1969 (1940). *The Lore of the Chinese Lute: An Essay in Ch'in Ideology*. Monumenta Nipponica, no. 3. Tokyo: Sophia University Press/Charles E. Tuttle Company. (Originally published 1940.)
- . 1969 (1941). *Hsi K'ang and His Poetical Essay on the Lute*. Monumenta Nipponica, no. 3. Tokyo: Sophia University Press/Charles E. Tuttle Company. (Originally published 1941.)
- Watson, Burton, tr. 1964. *Han Fei Tzu: Basic Writings*. New York: Columbia University Press.
- , tr. 1968. *The Complete Works of Chuang Tzu*. New York: Columbia University Press.
- Wenhuabu wenxue yishu yanjiuyuan yinyue yanjiusuo [Department of Culture, Research Institute of Literature and Arts, Music Section]. 1981. *Qinqu Jicheng* [Collected materials on qin music]. Beijing: Zhonghua shuju.
- Xu Jian. 1982. *Qinshi Chubian* [A preliminary study of the history of the seven-string zither]. Beijing: Renmin yinyue chubanshe. 1982.
- Yung, Bell. 1995. "Da Pu: The Recreative Process for the Music of the Seven-String Zither." In *Music and Context: Essays in Honor of John Ward*, edited by Anne Shapiro, 370-84. Cambridge: Harvard University Music Department.
- . 1997. *Celestial Airs of Antiquity: Music of the Seven-String Zither of China*. Madison, Wisconsin: A-R Editions. 1997.

Photocopy of the Original Preface:

臞仙神奇秘書序



粵自蒼精之君按五行之德以定五音乃製  
琴瑟始有琴焉赤精之君削桐為琴繩筋為  
絃而又繼其製也軒皇以遞鐘之琴會神靈  
於西山以歆神明之德此三聖之所無倫也  
然琴之為物聖人製之以正心術導政事和  
六氣調玉燭實天地之靈器太古之神物乃  
中國聖人治世之音君子養修之物獨維  
黃冠之所宜素何俗澆道漓淳風斯竭茲使



白丁之徒負販之輩娼優之鄙夷狄之俗惡  
疾之類一槩用之曾無忌憚乃致妖氣侵淫  
厭毀神物斯琴之不祥物之不韋貴物賤用  
道不古者矣劉向曰貴物不加於臣下禮  
樂不陳於四夷況其琴乎予乃惻然興慨每  
為痛惜於是極頹風於既往追太朴於將來  
故作是序以正之使師之所授者必擇其人  
而傳焉故無詆毀於玄造而皇大音之妙也  
然琴譜數家所載者千有餘曲而傳于世者

不過數十曲耳不徑指授者恐有訛謬故不敢行於世以俟後人予昔親受者三十四曲俱有句點其吟猱取聲之法微軫之正去有各諱刊之以傳後學觀是譜皆自得矣非待師授而傳也誠爲萬金不傳之秘止上卷太古神品一十六曲乃太古之操昔人不傳之秘故無點句達者自得之是以琴道之來傳曲不傳譜、不傳句故嵇康終其身而不傳伯牙掩其絃而不鼓是琴不妄傳以示非

人故也予謂琴操泯於世者多矣遂命琴生  
桂岩李吉之蘭谷蔣怡之竹溪蔣康之玄圃  
何勉之靜菴徐穆之五人屢更其師而受之  
而琴道乃正大槩其操間有不同者蓋達人  
之志也各出乎天性不同於彼類不伍於流  
俗不混於汚濁潔身於天壤曠志於物外擴  
乎與太虛同體泠然灑於六合之涵養自得  
之志見乎徽軫發乎遐趣抒拓神明合於道  
妙以快已之志也豈肯蹈襲前人之敷興而

寫已之志乎各有道焉所以不同者多使  
同則鄙也夫細之甚也今是譜乃予昔所受  
之曲皆予之心聲也一字一句一點一畫  
無不隱諱其名鄙俗者悉更之以光琴道故  
不凡於俗刊之以傳於世使天下後世共得  
之故不敢泯於後學屢加校正用心非一日  
矣如此者十有二年是譜方定庶幾至補拓  
萬一以回太古之風再見羲皇之化葛天嘉  
懷之世又將有待於今日也得之者可不珍

襲而秘焉時洪熙乙巳三月一日驪仙書



升

## *Huju* and Musical Change: The Rise of a Local Operatic Form in East China, to 1920<sup>1</sup>

Jonathan P. J. Stock  
University of Durham

### 滬劇的早期歷史與音樂變遷

本文探討了上海地方戲曲——滬劇的早期發展歷史（約1920年以前），並涉及到中國戲曲音樂風格的分類和界定等領域。文章首先討論了中國東部漢族民歌，說唱，花鼓戲歌舞和城市灘簧在滬劇發展中所起的作用，接下來描述了二十世紀早期最重要的幾位灘簧藝人的藝術生涯，最後討論了上海地方戲曲史中的音樂變遷問題。

Scholars of Shanghai opera accord their tradition, *huju*, a history of some two centuries or more, typically describing its rise in terms of a development from local traditions of folk song to balladry, and then from ballad singing to staged and costumed opera. The actual term *huju* is of somewhat more recent provenance, its first usage occurring during the 1940s.<sup>2</sup> Two problems obscure the present-day review of the two hundred years or longer during which *huju* is believed to have developed. First, the genres in question possess a multiplicity of names and forms which militate against the tracing of a single, authoritative, historical thread. Second, these genres were primarily low-class, rural entertainments. As might be expected, they appear to be little documented in the necessarily more elite, urban-centered written sources. Nonetheless, certain facts can be discovered from surviving accounts and musical practices as well as from interviews with elderly singers and other individuals. Also, Chinese-language research on *huju* and related topics has been underway for several decades already, and many important discoveries have already been made.<sup>3</sup>

<sup>1</sup> Research for this paper was carried out as British Academy postdoctoral fellow at the University of Durham and in Shanghai (1992-94). I am also grateful to the British Academy and University of Durham for their provision of special research grants during this period. Shen Qia (China Conservatory of Music) has kindly assisted with the romanization of Shanghai language texts. A version of this paper was presented at the ACMR Conference on 31 October 1996, Toronto.

<sup>2</sup> Different dates have been given. Wen Mu and Lan Liu propose 1946 (Wen and Lan 1964:4) while Dong Yuan suggests 1941 (Dong 1983:127).

<sup>3</sup> Much of this research has been published in two series of "internal" (*neibu*) publications, the *Shanghai xiqu shiliao huicui* and the *Xiqu yinyue ziliao huibian*. In principle, access to these printed materials is controlled, the idea being to gather and present for expert review some fairly raw data. Revised materials based on this data were due to be published subsequently in the Shanghai opera volume of the *Zhongguo xiqu zhi*. During my fieldwork

Building on this research, this paper examines the early history of this form, the period up until approximately 1920. A subsidiary aim is to discuss the identification and categorization of genres within the broader field of Chinese musical drama. At least as far as early *haju* is concerned, the appearance of musical change following a series of clearly demarcated steps from one distinct genre to another may be misleading. Genuine musical change, according to John Blacking, is marked by "a change of heart as well as mind" (1995:150); if this is so, the rise of *haju* exhibits not so much a process of change but rather one of intensification.

The initial section of this essay considers folk song traditions in East China, and the role of folk song in the rise of what is now named *haju*. Historical ballad-singing traditions are then examined, with particular reference to *huaguxi* song-and-dance entertainment and urban *tanhuang* performances. This generalized, chronological account is then rounded out through the discussion of aspects of the training and work of several of the most important *tanhuang* singers during the early years of the twentieth century. Finally, in light of the accounts of these musicians, it is possible to review the topic of musical change as demonstrated in the history of Shanghai opera.

#### *Dongxiang Shan'ge Folk Song*

Contemporary sources are unanimous in describing *haju* as a descendant of folk song. Folk-song performance took several forms in East China during the eighteenth century. According to Bo Senhai, in Northern Jiangsu Province it was common for peasants to sing historical stories and folk tales to the tunes of local folk songs. The main purposes of this singing were to refresh the energy of those engaged in physical labor, and to provide personal entertainment during moments of leisure (Bo 1987:1). Evidence from Southern Jiangsu elaborates this picture somewhat. There, manual laborers commonly sang to maintain rhythm and synchronization, and teams of good singers were hired by local landowners to provide a musical accompaniment to the arduous tasks of rice planting and weeding. Further work songs were performed more casually by traveling boatmen, and as contests or riddles between different individuals and groups. Group performances still allocated the bulk of the text to a soloist or succession of soloists, with other voices joining in regularly with a choral response. In the evenings, leisure singing took over. This had several forms, of which the most important were perhaps the singing of long narratives by expert singers, and the outdoor singing of erotic love songs by the young (Schimmelpenninck 1995:48, 52-58).

Today, it is difficult to say much with certainty about the music of the folk-song performances of generations past. Although song texts were collected, for instance by Feng Menglong in the seventeenth century, no early notations of rural folk tunes are known (Schimmelpenninck 1990:6). Nonetheless, from present-day practices, it is possible to speculate that while the best singers in

---

in Shanghai in 1993 much of this volume had already been drafted. It is probable that neither the draft version of the forthcoming volume nor the older internal publications were supposed to be released to foreign eyes. Certain individuals allowed theory and practice to diverge in this case; it would be inappropriate to acknowledge them here, but not to thank them for their generosity and support.



this region knew numerous short tunes, they were particularly adept at fitting texts to a favored melodic outline which they recycled in varied form over and over. The text itself was very likely ordered into couplets or four-line verses, possibly interspersed with passages sung to vocable syllables, and might have been memorized or extemporized by the singer. A high vocal register was preferred, by male and female singers alike, and rhythms were freely treated. The particular melodic outline employed by these singers is believed to be related to the principal melodic theme in modern *huju*, *changqiang changban*. According to many sources, *changqiang changban* is based on a local tune called *dongxiang diao* or *dongxiang shan'ge*. *Diao* and *shan'ge* are different terms for tune, song, or folk song. *Dongxiang*, or "east country," refers to an area on the eastern side of the Huangpu river embracing Shanghai, Nanhui, and Chuansha Counties, among others (Zhu 1986:1). (Areas on the other bank of the river were similarly known as *xixiang*, "west country," and had their own characteristic tune). During the 1950s *huju* expert Zhu Jiesheng collected a number of examples of *dongxiang shan'ge* from this region. Figure 1 converts Zhu Jiesheng's cipher transcription of one of these songs (Zhu 1986:1, 5) to staff notation.

Figure 1 *Dongxiang shan'ge* sung by Zhu Quanyin (1954)

Free time

东家 娘娘 手段高, 凸肚 站墩 绕头刀,  
 Dong-ga niang niang seu-du g[a]o, De du zen-den qiao de[r] d[a]o.

切(格)肉来薄萧萧, 待等一阵 横风起, 吹到 上海 打狗 桥。  
 Q[ek] (ge) nio lei bo xiao-xiao, Dei deng yi zeng wan fong qi, Ci dao Zang-hei Dan-ge[r] jiao.

Text translation:

The mistress really knows what's what,  
 Her belly sticks out over the chopping board as she holds up her knife.  
 She slices meat so, so finely,  
 The slices will be blown all the way to Shanghai's Backside bridge.

(Padding syllables enclosed by parentheses. Pronunciation romanized to approximate the sounds of Shanghai Chinese. Translation adapted to retain flavor of original.)

Of course, several objections may be made to the acceptance of Figure 1 as an accurate representation of folk-song practices from up to two centuries earlier. First, we do not know whether Zhu has omitted ornaments, other vocal effects, and extra verses from his transcription, and whether he has generally



simplified rhythmic details in the transcription. Second, although he provides a metrical indication of free time (*sanban*), we get little impression of emphasis, if any, or tempo. Third, we do not know how much the *dongxiang shan'ge* has changed from the eighteenth or nineteenth centuries, or indeed whether there was ever one definitive version from which the Shanghai opera material was subsequently derived. In other words, is a single example from the 1950s useful at all?

Despite these doubts, the transcription contains several features of interest, and seems to be as good a representation of certain attributes of the older folk-singing culture as we are likely to be able to construct, not forgetting that Zhu's own knowledge of *huju* extended back well before 1950. First, although there are five lines of text, Zhu provides barlines to mark the four cadence points which reflect the four-phrase structure more typical of these songs. Reading text lines three and four together as musical phrase three, it transpires that the song has effectively two melodic phrases. In the first, there is a descent of five pentatonic steps from high F# down to the note A. The second sees another five-step descent, this time from high E down to F# an octave below the song's starting point. Use of a simple melodic plan and its simultaneous variation (in this case through the insertion of a fifth line of text) are key characteristics of this song form. Second, the *dongxiang shan'ge* is mostly syllabic (with the caveat that slides and other ornaments may well have been omitted from the transcription). Moments of melisma occur mostly at phrase ends, and are falling patterns, concurring with the falling contour of speech phrase ends in this area. Lines have seven syllables each in this example (another common number is ten), in line with the most usual text structures of much other Chinese poetry and song. Third, the song describes, humorously in this case, an everyday scene of rural life.

Above, it was mentioned that group singing also occurred. Among the various types of folk song, the most important for the purposes of this discussion are the songs in which two singers alternate couplets of text. These were sung as a means of entertainment, time-passing, and courting. Through question-and-answer dialogues or interchanges of riddles young singers could express their own feelings, discover those of others, and arrange trysts. Zhu Jiesheng presents an example of this song-type (Zhu 1986:2, 6), of which one stanza is given (in adapted form) as Figure 2.

In this case, both parts are performed by a single singer, which makes it difficult for us to sense exactly how two different singers would have combined their voices. For example, would the answering singer have pitched his or her voice at the same level as that of the opening singer? Nonetheless, Zhu's example is valuable in demonstrating once again the common phrase and cadence pattern of these *dongxiang shan'ge*. Furthermore, the transcription illustrates extension of the two-phrase basis through the insertion of additional material at the start of each couplet. Third, Figure 2 makes the point that individual singers were able to dramatize a simple story through adopting the question-and-answer song structure.

Throughout the eighteenth and nineteenth centuries it was common for peasant singers in this region to form small, part-time troupes to supplement their agricultural income by performing on temporary stages at fairs, rites, and

Figure 2 *Dongxiang shan'ge* sung by Yan Yinsheng (1950s)

Female Part

哥 哥 阿! 今 朝 依 去 (仔 末) 几 时 (格) 来 (呀)?  
 Gu - gu a! Jin zao nong qi (zi - me) ji shi (ge) lai (ya)?

Male Part

几 时 (格) 再 来 望 小 妹? 妹 妹 阿!  
 Ji shi (ge) zai lai mang xiao mei? mei mei a!

正月(末)勿 来(呀), 二月(末)来(呀), 三月开 桃 花 来 望 小 妹。  
 Zeng-yue (me) wu lai (ya), ni-yue (me) lai (ya), Sei-yue kai tao - ho lai mang xiao me

Text translation:

(Female Part): Dearest! How long will it be until you come?

How long until you come again to see me?

(Male Part): Sweetheart! If I don't come in January, I may come in February;

When the peaches blossom in March I'll surely see you again.

festivals. In times of famine, these same skills were employed on begging expeditions, those involved adding variety to their acts with such entertainments as lion dances and *huaguxi* flower-drum song-and-dance skits. The majority of these itinerant musicians left their holdings only when the agricultural calendar permitted, or when hardship dictated. A few, however, were recruited into full-time religious ensembles which sang simple fables to proselytize their audiences. Even when numbers were larger, it seems that performers initially grouped themselves into pairs for performance, as in the question-and-answer folk songs. In such groups it was usual for male performers to take both female and male roles. Popular folk songs formed the backbone of melodic material for all these ensembles (Bo 1987:9). Use of existing folk-song tunes carried with it two implications. First, it is possible that no melodic distinction was made between role types in these genres, as was found in the more complex forms of contemporary, urban opera. Second, use of familiar tunes guaranteed popular appeal (and thus income for the part-time groups) which assisted in the process of putting across new messages (useful for the missionary ensembles), a procedure employed to great effect in the twentieth century by both the Chinese Nationalists and Communists.

### Ballad-Singing 1

With the adoption of this music by ensembles of roving missionaries and professional entertainers, we appear to approach the performance format and contexts of ballad-singing. All that is needed is the addition of instrumental accompaniment, and indeed these were very soon provided. Among the first instruments to be employed were the two-stringed fiddle and wooden clappers, one played by each of the pair of singers typically involved in the performance of a story. For preludes, the musicians drew from the repertory of local folk instrumental ensemble traditions (Dong 1983:126). Otherwise, the fiddle was presumably employed to underpin the melodic line in a heterophonic style, and the clapper to add rhythmic emphasis.

It seems reasonable to see here a local folk-song tradition evolving into itinerant professional balladry, the midway point in its development to fully-fledged opera. However, three reasons suggest it may be appropriate to sound a note of caution. In the first place, professional ballad traditions in East China considerably predate the eighteenth century. They must all along have been absorbing performers and melodic material from the rural populace, and feeding back their own forms of musical influence. The relationship between folk song and ballad-singing at any particular moment is unlikely to have been a simple process of one-way transmission. Second, in most cases, rural folk song was not replaced by ballad-singing, nor balladry by opera. Thus, one form did not “evolve” into another, or, alternatively, this evolution occurs only in the historical constructions of more recent minds. Third, given that professional balladry is in certain respects remote from rural folk song, and in other respects distinct from opera, why does it appear that folk song developed first into ballad-singing and only then into opera, rather than straight into some form of staged drama?

To fully clarify the historical development of *huju* opera, we need to discover the identities and motivations of the historically-located individuals who decided in each case to adopt certain folk tunes, organize themselves as professional musicians, and make the move from seated musical story-telling to costumed acting and singing. If the individuals concerned were mostly itinerant entertainers who, on encountering new audiences in East China, embraced these audiences’ favorite melodies, then we might wish to trace the history of *huju* back through their previous activities, rather than into the specifics of rural folk song. If, on the other hand, the *dongxiang shan’ge* began to be employed by peasant musicians in what were, for them, the new contexts of ballad-singing and operatic performance, what happened to encourage, allow, or even require peasant singers to seek and attain new employment like this?

Existing accounts largely set aside such contextual concerns to present a matter-of-fact flow of musical material from folk song to ballad, and then to opera. These accounts are, then, musicological histories of musical products as opposed to ethnomusicological analyses of musical practices. And why not? Very probably, a musicological history of this kind better serves the need of present-day practitioners to document the traditional melodic material they themselves wish to utilize. Nonetheless, some Chinese researchers have carried out more detailed research into the dynamics of transmission and

musical change in early modern China, and their work suggests that we may have to revise this picture of folk song becoming ballad music, and then developing into opera.

### *Huaguxi*

Research by Wen Mu and Yu Shunren suggests that *huaguxi* forms an intermediate stage in the development of *huju* following folk song and preceding *tanhuang* balladry. Citing local county and town records as well as the memories of elderly performers, they claim that later references to *dongxiang diao* do not point to the *dongxiang shan'ge* at all but to an abbreviated form of *dongxiang huagu diao*, or *huaguxi* from the Eastern Huangpu region (Wen and Yu 1986:2).

*Huaguxi*, as mentioned above, was a form of song-and-dance entertainment, initially associated with begging missions by impoverished peasants. This form of entertainment may well have reached East China from further inland, and was already widespread by the late eighteenth century, when its performance around the Shanghai area was first recorded. In the *Songnan yuefu* of 1796, Yang Guangfu, an inhabitant of Nanhui County, described the local form in the following manner:

The *nan* (man) strikes a gong and the *fu* (wife) hits a two-headed drum, to the accompaniment of *huqin* (two-stringed fiddle), *di* (bamboo flute), and *ban* (clapper). The wholly salacious songs and dialogue are in the local dialect; even the village idiot can understand the lot. This is called *huaguxi* (cited in Wen and Yu 1986:5).

A second early source, Zhu Lian's *Mingzhai xiaozhi* (1813) offers further detail:

*Huaguxi* has been around for less than thirty years but has already undergone numerous changes.... It started with men, but now there are women [performers].... It was originally [performed] during the day, but is now [performed] at night.... It arose in the remote countryside, but later moved to the towns.... Popular at first among the rustic commoners, it is now followed by the profligate sons of the rich.... [Its accompaniment has] *huqin* and *xianzi* (*sanxian*, three-stringed long-necked lute)... [and role-types are] *jianfu* (false man, or *chou*) and *yinfu* (lascivious woman, or *huadan*) (cited in Wen and Yu 1986:5).

A typical nineteenth-century performance opened with an instrumental prelude consisting of a Jiangnan *sizhu* "silk and bamboo" instrumental piece (see Witzleben 1995), after which the ensemble went on to offer a series of short songs. Once an audience had assembled, the singers presented a *kaipian*, or introductory scene. The performance concluded with a more extended drama, generally a romance illustrating the plight of two characters, one male and one female, struggling against the custom of arranged marriage. Such two-character tales were known as *duizixi*, a term which might be translated either as pair drama or, possibly, double-act. Fixed scripts and scores were not used—literacy was uncommon among these performers; instead, the performers improvised or recalled memorized words and melodies as they progressed. Elements of costuming began to appear, the singers wearing clothing typical of

contemporary villagers, the subjects of most of their dramas. Male role singers, for example, might dress in felt hat and bamboo skirt, or a skullcap and long gown, possibly adding a forked beard (Dong 1983:126). Mime was important in dramatising these tales, a character perhaps walking on the spot to represent a long journey or holding a fan up to his shoulder to represent carrying a yoke.<sup>4</sup> The performance of many of these *huaguxi* plays was forbidden in 1868 as the authorities clamped down on what they viewed as seditious popular entertainment following the suppression of regional uprisings, most notably the Taiping Heavenly Kingdom (1851–64), a state established in East China by Christian-influenced rebels (Wen and Yu 1986:4). Other rules forbade the mixing of female and male actors on the same stage. It is possible to interpret these various prohibitions as factors stimulating musical change. Prevented from plying their traditional trade in rural China, late-nineteenth-century *huaguxi* performers had to seek alternative employment. This either meant giving up acting altogether, or finding both a new musical style and new audiences. In search of these some *huaguxi* performers might have traveled to the towns and cities, adapting their existing skills and repertoires to imitate the successful art forms they encountered in these locations. Nonetheless, it is also possible to overestimate the impact of the bans on *huaguxi* performance. Indeed, certain records suggest that these bans were not effective at all. For example, even as late as 1930, after more than sixty years of prohibition, the writer of the Jiading county records noted:

*Huaguxi*: *Huagu* comes from Dongxiang. Every evening in summer and autumn characters set up makeshift stages where they act out bawdy plots with vulgar lyrics; the country folk really like it. Although completely prohibited, it remains one of the greatest forms of social iniquity (cited in Zhou Gongping 1986:117).

Further research is required to assess just how profound the impact of these legal measures on contemporary musical practices actually was.

### Ballad-Singing 2: *Tanhuang*

Whatever the cause of their move to the rapidly growing city, when *huaguxi* performers entered the city of Shanghai, perhaps first in the latter part of the nineteenth century, they noticed the popularity there of Suzhou *tanhuang* and realised that they shared a number of traditional plots with this form of ballad-singing. The origin of the term *tanhuang* is unclear: homonymic terms of this type appear to have been applied to a variety of genres from the late eighteenth to the early twentieth centuries.<sup>5</sup> Xu Ke, editor of an early twentieth-century compendium of notes on Qing Dynasty China, the *Qing bai lei chao*, describes *tanhuang* in the following terms:

<sup>4</sup> Zhou Liangcai, personal communication, 3 June 1993. Use of the fan to represent other items is a standard feature of ballad styles in this region.

<sup>5</sup> Chinese authorities differ in their explanation of the term *tanhuang*, the etymology of which is complicated by the possibility of its having arising from a regional pronunciation. For detailed discussions of this point, see Da and Gao 1983:361; Chen 1989:9–13; Zhou Liangcai 1986:9–15. Zhu Jianming identifies the first usage of the term as occurring in volume 11 of Li Dou's *Yangzhou huafang lu* (*A record of the pleasure boats of Yangzhou*) of 1795 (Zhu 1987:14).



*Tanhuang* is a kind of *tanchang* [ballad singing]. Five to six, or seven to eight performers gather together and take the roles of *sheng*, *dan*, *jing*, and *chou*. They do not wear make-up, and dress plainly, sitting together in a circle to sing seven-character lines with *xianzi*, *pipa* (four-stringed lute), *huqin*, and *guban* (clappers).... Speech and song are combined, with humorous banter in between.... It is most common in Jiangsu and Zhejiang Provinces, with distinct types in Suzhou, Shanghai, Hangzhou, and Ningbo (Xu 1917:26-27).

Each type was identified, when the situation required, by the prefixing of the name of the city near which that form had developed (and presumably also the dialect employed by its performers). Of all of these, Suzhou *tanhuang* (*sutan* for short) was the oldest and most widespread, proving particularly popular in Shanghai. According to Wen and Yu, the incoming *huaguxi* performers adopted the name *tanhuang* to describe their own performances, retaining *huaguxi* for engagements in the countryside (Wen and Yu 1986:7).<sup>6</sup> To distinguish their urban activities from those of the Suzhou balladeers, however, they coined the name *bendi tanhuang*, or *bentan* (local *tanhuang*). At first, *huaguxi* performers performed on street corners, outside tea-shops, and on the quayside—wherever they could find space. Gradually, as they began to be booked by the owners of gardens and tea-shops, they adopted the seated performance style of the older Suzhou *tanhuang*. By the end of the nineteenth century successful artists were also being employed to provide entertainment at private parties, or *tanghai* (Dong 1983:126; see also Mackerras 1975:84, Xiao 1986:37-38). These changes allowed *huaguxi* performers such as Hu Lanqing and Xu Afen (or Afang) to tap into an established urban artistic tradition. Remaining legal restrictions upon the performance of *huaguxi* may also have been evaded in this way, as indeed they were when the performance took place in Shanghai's foreign-administered concessions. The popularity of this newly urbanized form was furthered both by the migration of rural peasants into the rapidly industrialising urban centers of the Jiangsu-Shanghai area, providing not only larger audiences for all forms of drama but also many listeners who were already familiar with and sympathetic to the earlier rural *huaguxi* style and repertory.

A single musical aspect of this repertory will now be discussed as an illustration of how the *huaguxi-bendi tanhuang* style had developed from the earlier employment of *shan'ge* melodies. Zhu Jiesheng provides transcriptions of several Baidai (Pathe) Company recordings which, he claims, demonstrate the development of the *shan'ge* structure (Zhu 1986:6-7). Figure 3 combines two of these, featuring the male-role singer Hu Lanqing and the female-role (male) singer Lu Jinlong.<sup>7</sup>

<sup>6</sup> It is perhaps interesting to note the fact that European opera was already (although not frequently) performed in Shanghai at this time. A report in the Shanghai Chinese-language newspaper *Shen bao* of 24 February 1874 describes one such performance: "The performers came on and went off [the stage], . . . sometimes speaking, sometimes singing . . . [and] the Western audience clapped their hands and stamped their feet smiling at each other" (cited in Yue 1991:211).

<sup>7</sup> Unfortunately, dates of the original recordings are not given.

Figure 3 Male- and female-role songs of the early *tanhuang* type

Male-role extract

Male-role extract musical score (Staff 1-4):

Staff 1: 1\* 1  
1 2 3 4 5 6 7. 1 (P) 2 3

Staff 2: 2 1  
4 5 (P) 6 7 8. 1 2 3 4 5 6 7 8 9 (P) (P). 1 2 3 4 5 6

Staff 3: 2 1 2  
7. 1 2 (P) 3 4 5 6 7. 1 (P) 2 3 4 5 (P) 6 7 8. 1 2 3 (P)

Staff 4: 4 5 6 7 8 9 10.

Female-role extract

Female-role extract musical score (Staff 1-4):

Staff 1: 1\* 1  
1 2 3 4 5 6 7. 1 2

Staff 2: 2 1  
3 4 5 6 7 8 9 10. 1 2 3 4 5 6 7. 1 2

Staff 3: 2 2  
3 4 5 6 7. 1 2 3 4 5 6 7. 1 2 3 4 5 6 7

Staff 4: 1 2  
8. 1 2 3 4 5 6 7. 1 2 3 4 5 6 7.

(Text syllables shown as cumulative digits. Instrumental passage shown in [ ]. Original transcription one tone lower. (P)—padding syllable. 1\*—opening line. 1—upper line. 2—lowerline.)

Like the folk-song extracts above, these songs consist at the most basic level of a two-line musical couplet repeated in varied form over and over. The melodic outline and cadence structure of the examples are similar to the folk songs, with an overall falling contour and final cadence in each couplet to F#. In the main, text still comprises seven-syllable units, set syllabically. However, the beginning of each song is marked by employment of a specific "opening line," itself set off from the subsequent alternation of upper and lower lines by an instrumental interlude. As this suggests, unlike the unaccompanied *shan'ge*, in the *tanhuang*-type songs a heterophonic instrumental line is also part of the performance texture. A third distinction is that two forms of the same melody occur in the *tanhuang* music. Although the differences between the male- and female-role extracts are small, and are confined mostly to a greater predilection for movement into the higher notes on the part of the female-role singer, what is significant is that the performers concerned are beginning to enact a musical distinction between different character-types. As Zhu Jiesheng points out, this distinction is also enacted in the vocal timbre characteristic of each role, female-role singers producing a more "constricted" sound (Zhu 1986:2).

The sites where these late-nineteenth- and early-twentieth-century *tanhuang* performances occurred are themselves worth brief description. During this period *tanhuang* was found predominantly in *chayuan*, or "tea gardens." According to Xu Lingyun, such establishments differed from Western-style theaters in their "squareness" (Xu 1986:83).<sup>8</sup> A square stage stood inside a square hall set with tables and chairs. Tea and other refreshments were served to those occupying each table. The best seats faced the stage-front, but viewers could also occupy tables at the sides of the hall, or even stand at the very back. An upper level had boxes (mostly occupied by women), small rooms (perhaps employed by opium addicts), further seats, and the manager's offices. Seat price was dependant on the viewer's choice of location, with boxes and tables direct overlooking the stage costing more, but it was generally accepted that prostitutes and foreigners should pay double. In return, and possibly this was more advantageous to the prostitute than the foreigner, these people were served in different-colored bowls, say blue as compared to the white allocated to other customers (Xu 1986:84).<sup>9</sup> Apparently, this practice declined in the face of opposition from Chinese students who had adopted Western-style clothing while studying abroad, and objected to paying the higher fee. Figure 4 reproduces a print from Shanghai showing the interior of one of these buildings in 1894. (From the attire of the actors, this is more likely a *jingju* performance than one of *tanhuang*). Figure 5 shows a ballad-style performance given by female entertainers in a smaller venue a decade earlier.<sup>10</sup>

<sup>8</sup> Musicologist Gong Lin informed me that the first recorded *tanhuang* performance in a Shanghai tea garden took place at Fuzhou Road's Shengping lou in 1883 (Gong Lin, personal communication, 11 March 1993).

<sup>9</sup> During the early 1990s it remained usual for foreigners to pay well above the local price for admission to tourist sites, sometimes including theaters. The paying of special prices by prostitutes seems no longer to be stipulated.

<sup>10</sup> The identity of the first theater is not given, but that shown in Figure 4 was apparently located on Sima Road (today called Fuzhou Road) in central Shanghai.



Figure 4 A Shanghai theater pictured in 1894 (Source: Tan Yingke, *Shenjiang shi xia sheng jingtu shuo*).

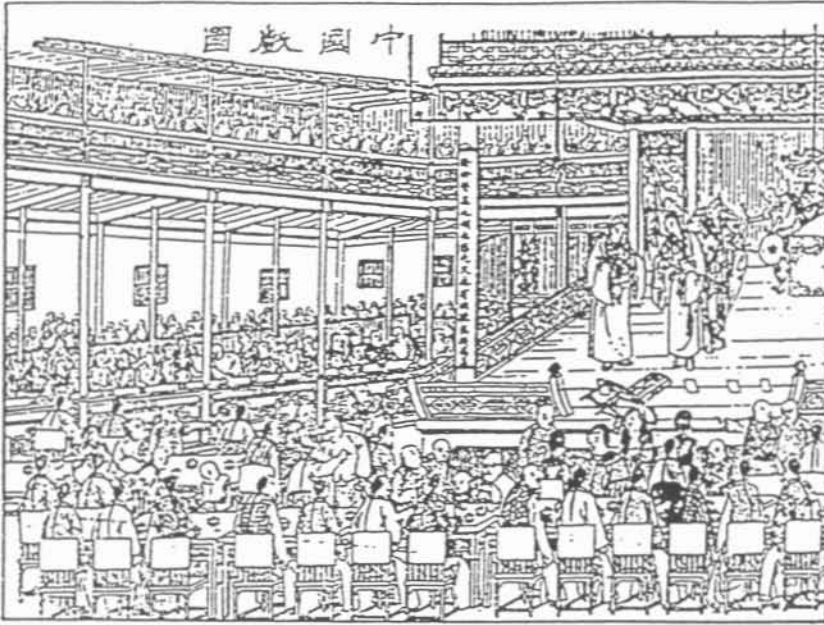
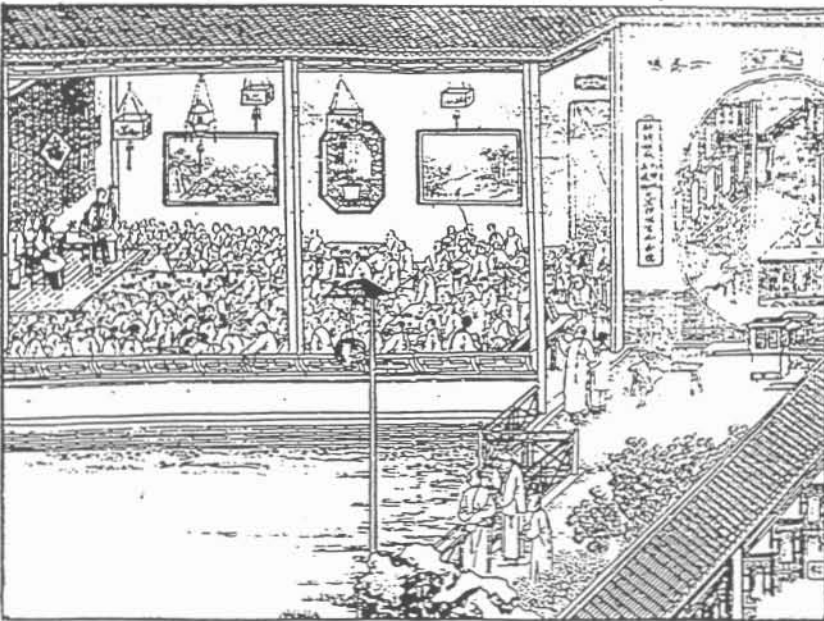


Figure 5 A ballad performance of 1884 (Source: Wu Youru, *Shenjiang sheng jingtu*).



Apart from the *chayuan* and smaller tea-shops, some *tanhuang* performances were given alongside shadow-puppetry and conjuring tricks during summer evenings on temporary, open-air stages in Shanghai's gardens. These entertainments seem to have incurred the city council's displeasure, and they were subsequently forbidden. A report of 1909 pointed out that audiences at nocturnal performances were exposed to the "late-night wind and dew," which, after the heat of the day, could have a harmful effect. Objections to these performances were not only couched in terms of concern over municipal hygiene; the report also noted that the intermingling of men and women in the audiences imperiled public decency (*Shanghai zizhi zhi*, "Gongdu," Vol. 2; cited in Zhou Gongping 1986:116). Given the rakish reputation of early-twentieth-century Shanghai, however, it is difficult to assess today how rigorously the ban was enforced, or if the reasons given in the report were genuinely those which moved the city council to legislate.

### Opera Singers in Early-Twentieth-Century Shanghai

To complete this survey of the rise of local opera in Shanghai, I now propose to introduce aspects of the training and work of several of the most important *bendi tanhuang* singers. Doing so sheds light on the specific historical and social contexts within which such performers operated as musical individuals, and fills out the more generalized account above. Many of the *tanhuang* singers active during the early twentieth century came from the families of laborers, and minor traders. Very often, these families were themselves newly established in Shanghai or one of the other urban centers. Ding Jiansheng offers a typical example. A native of Chuansha County, Ding was born the son of a tailor in 1885.<sup>11</sup> When he was two, Ding's mother died—a striking number of *tanhuang* singers appear to have lost one or both parents at an early age. A few years later, Ding's father moved with his young son into Shanghai. At this time, although *tanhuang* itself was popular among certain classes, the singing trade commanded low social status, and many singers recount having initially faced considerable familial opposition with regard to their embarking on this profession. It is perhaps tempting to theorize that the children of one-parent or adopted, migrant families (already doubly encouraged by circumstances to fend for themselves) found it easier, on average, to successfully overcome or disregard such opposition than those from more conventional, secure two-parent homes. Other recruits were themselves the offspring of existing *tanhuang* singers or were adopted by them at a young age, poor families regularly passing on surplus children in this way.

In Shanghai, Ding Jiansheng was able to attend school for several years, an opportunity which was subsequently to mark him out from the majority of illiterate and semi-literate singers of his and the preceding generations. In 1902, not wishing to train as a tailor, Ding embarked upon a career as a street hawker. A year later he married and moved to accommodation on Fuzhou Road, close to many of old Shanghai's theaters and tea gardens. Situated at a counter of clothes outside the shop, Ding's job was to

---

<sup>11</sup> Material in this passage is largely derived from a biographical account related by Ding Shaolan's daughter (Ding Huiqin 1986:29-31).

advertise the shop's wares by calling out to potential customers. Apparently his blending of speech and song, and the attractive sound of his voice, drew many bystanders to the store, much to the delight of Ding's boss.

Among those attracted by Ding's voice and appearance—singers had to be sufficiently good-looking to stand a chance of winning a public following—was the prominent *bendi tanhuang* performer Shi Lanting (1879-1928). Shi Lanting asked his principal apprentice Chen Adong to act as go-between, persuading Ding to become his pupil. It was certainly unusual for an established performer to solicit apprentices in this way, but employment of a third party as go-between or introducer was normal, allowing those involved to negotiate without the danger of losing face. The process of finding a teacher (*baishi*, literally "making obeisance to a master") began when a would-be student, often around the age of seventeen but sometimes considerably younger or older, identified a performer whose style he or she much appreciated. The pupil would attend as many as possible of the singer's performances; learn to imitate his vocal style and memorize parts of his repertory; and make friends with minor performers, other regular listeners, and employees at the tea garden. Very likely, one of these people would later function as go-between in the enrolment procedure. According to Ding Wan'e (b.1905), the next step in gaining tuition was the matter of raising sixty yuan in cash. This sum was divided into three parts. Fifty yuan was paid directly to the *xiansheng*, "master" or "teacher". Six yuan was spent on *mantou* steamed cakes, assorted joss sticks, and candles; these were used in the enrolment ceremony. The final four yuan was given to another performer, chosen by the master, whose duty was to stand in when the master was unable to teach due to absence or pressure of work.<sup>12</sup> Apart from guaranteeing access to a surrogate teacher, this eminently practical arrangement also provided the novice a potentially valuable personal contact in the professional *tanhuang* realm. Generally, the apprentice had also to sing something for his or her prospective teacher, failure to sing well presumably leading to the teacher's refusal to take on the pupil.

Like many other singers of his generation, Ding Jiansheng took a new name during the course of his artistic apprenticeship. Ding's primary teacher was Shi Lanting, literally Shi "Orchid-Pavilion," the "ting" (pavilion) element of the name also implying virtues of physical balance and uprightness. Ding's selection of the name "Shaolan" acknowledged his teacher through adoption of the older singer's "Lan" (orchid) character. The apprentice's standing with regard to his instructor was further portrayed in this case by his incorporation of the syllable "Shao", a diminutive term indicating a sense of youth, unimportance or incompleteness, and filiality. Other singers selected performance names by combining characters from the names of successful singers whom they particularly admired. Ding Wan'e, for instance, was originally called Jin Xiaomei. In assembling the name Ding Wan'e she paid homage to

<sup>12</sup> Ding Wan'e estimated her own and her mother's combined monthly income from their work at a cotton mill as less than thirty yuan, so this amount was a substantial sum of money (Ding Wan'e 1986:94-95). Other singers appear to have been asked to raise a rather smaller sum, and in some cases the fee was waived altogether. Once enrolled, the apprentice was expected to pay additional fees to "help" the teacher, and also a further sum upon "completion" of studies (Wang 1986:34).

three artists: Ding Shaolan, whom she married during the early 1920s, and her favorite Suzhou *tanhuang* singers Jiang Wanzhen and Sun Shi'e.<sup>13</sup>

Training appears in many cases to have been informal, in the sense that there were few periods specifically devoted to instruction. Xiao Wenbin (b.1904), for instance, recounts initially being told by his teacher Shao Wenbin (c.1872-1926) only to teach himself to play the clappers. This, Shao indicated, would be valuable for the new pupil's sense of rhythm. Meanwhile, Xiao followed his master from performance to performance, paying close attention to all the older man did. Whenever time permitted, which was none-too-often, Xiao sang Shao's roles back to his teacher in the hope that his errors would be corrected (Xiao 1986:37). Zhao Yunwu (b.1918) described the situation facing trainee performers during the opening decades of the twentieth century as follows:

Performing old dramas was difficult...there were no scripts and your teacher did not teach you, so you had to rely entirely on yourself.... Although there were no scripts for old dramas, when all is said and done, there were pre-existing songs and speeches which provided some material to fumble around with while learning (Zhao 1986:54-55).

Learning to become a successful performer thus required not only the ability to observe and memorize good performances by other singers but also the capability to creatively reuse memorized material in new performance contexts. In all, training as a *tanhuang* singer during the early years of the twentieth century was essentially practical, focusing on the actual performances of master, pupil, and other singers, and requiring from the pupil the development of keen powers of visual and aural observation, replication, and extemporization.

From the very start of their training, apprentices were expected to exercise these skills through taking minor singing roles in their master's own operatic performances, and by giving brief solo performances at *tanghui*. The apprentices might also be asked to warm up audiences by performing *kaipian* scenes. As their skills developed, and as their familiarity with the rest of the troupe deepened, they were entrusted with larger roles in the main operas themselves. Now, apart from *kaipian* and the simple two-person *duizixi* dramas, *tanhuang* singers were commonly performing *tongchangxi*, "together-stage dramas," or stories where between three and seven characters appeared on stage at once. The themes of these dramas were similar to those of the *duizixi*; in other words they were mostly romances, but the incorporation of additional characters allowed scope for greater dramatic invention and the portrayal of a wider range of human relationships and emotional states. To provide an example of this kind of drama, I will briefly describe a "traditional-style" *huju* performance I attended on 22 May 1993 at the Great World Entertainment Center, Shanghai. The opera, *Jiuniu mei* (Waitress as

---

<sup>13</sup> The instrumental accompanists of these singers also appear to have taken stage names. Zhao Yunwu, for example, recalls working with a fiddle-player known as Zhu Qinsheng, "Zhu Fiddle-sound" (Zhao 1986:52). Zhu Qinsheng also appears to have been known as Zhu Heshang, "Zhu Buddhist monk" (Shi and Di 1986:57).

Matchmaker) called for four singers, two male and two female. An apprentice cobbler falls in love with a waitress at a wine-shop. She reciprocates his sentiments. However, the boy discovers that his guardian, a bachelor uncle, is against the match, and the waitress encounters similar disapproval from her own widowed mother. Realising that these objections arise from the old people's common fear of spending their twilight years alone, the resourceful waitress introduces the apprentice's uncle to her mother, and bullies them into agreeing to a double wedding.<sup>14</sup>

Once training was complete (several singers mention a minimum period of three years) the pupil either became a fully fledged member of the master's troupe, or struck out as an independent singer in his or her own right. Having quickly established a reputation, Ding Shaolan found his performances in Shanghai disrupted by a vengeful lover with underworld connections. He therefore left the city in 1913, preferring to work in rural markets, country fairs, village tea shops, and other small-scale venues. In such places Ding Shaolan was obliged to perform solo, accompanying himself on the wood clappers. Later he teamed up with a trio of other musicians, learning to perform the lead female part, or *xia shou* "lower hand." The lead male part at this time was commonly referred to as *shangshou*, or "upper hand" (Ding Huiqin 1986:30-31). In such performances one of the singers played accompaniments on the fiddle while another struck the *ban*. Engagements typically lasted either five or ten days, with two performances a day being standard, the first occurring from approximately 1-4 p.m. and the second taking place between 7-10 p.m.. Performances, just like those in the nineteenth century, began with an instrumental introduction. The introduction was followed by *yangdang*, a style of performance in which different texts were set to a simple one-line melody, repeated over and over again.<sup>15</sup> After a *kaipian* and possibly some other introductory singing, the main drama ensued; that offered in the daytime performance was not to be duplicated in the evening. The duration of the main drama was somewhat flexible, performers ending early if there was a chance of making more money through singing special requests (Zhang 1986:101-2).

In 1915 Ding was able to return to Shanghai, where he performed with the female singer Sun Shi'e, perhaps the first woman to achieve major prominence in this opera form. (Legal restrictions on women's participation in traditional opera were less effectively enforced following the collapse of the Qing Dynasty in 1911). Although singers often maintained long-standing performance associations, the troupes they organized during this period appear to have been quite small and typically lasted for just one or two seasons. Within a few years, both Ding and Shi had joined a troupe led by Ding's old fellow apprentice Chen Adong. This troupe performed in many of the new multi-stage entertainment centers that were gradually replacing the older tea gardens. Chen's troupe also traveled as far afield as the city of Tianjin in northern China, where their performances met with considerable success (Shi and Di

<sup>14</sup> The performers were members of the *Da shijie huju tuan*, or Great World Huju Troupe. *Jiunü mei* was directed and arranged by the singer Wang Shanmei in *tongchangxi* format, using traditional melodies.

<sup>15</sup> Further research is required to clarify what exactly distinguished *yangdang* from the other forms performed by the same singers at this time.



1986:56). Presumably, the audiences at these performances were themselves mostly migrants from East China, otherwise they could not have understood the regional dialect in which *bendi tanhuang* was sung.<sup>16</sup> Very likely, this troupe also toured extensively in and around Shanghai, following the bookings they received. Engagements outside Shanghai normally coincided with major agricultural and religious festivals, such as the Chinese New Year celebrations.

Although they retained close links with rural relatives and frequently returned to the countryside to perform, the first generations of *tanhuang* singers to be brought up in Shanghai adopted several signs of urban culture. For example, local dialect and sayings specific to the counties east of Shanghai were gradually abandoned in favor of a more generalized Shanghai accent and vocabulary. In distinction to earlier *tanhuang* singers such as Hu Lanqing and Lu Jinlong, singers such as Shi Lanting and Ding Shaolan became known for their use of "cultured" lyrics (see also Ding Guobin 1986:16, 17). A second instance of cultural change accompanying the urbanization of *tanhuang* in the early-twentieth century is the cleaning up or discarding of the more risqué stories popular in the countryside (and so frequently criticized by the authorities) in favor of less opprobrious dramas. According to several of his pupils, Shi Lanting argued that the *tanhuang* performers' public prominence brought with it the responsibility not to debase their audiences with obscene or trashy performances.<sup>17</sup> In taking this stance, Shi Lanting was acting in accord with broader bourgeois movements pressing for social, political, and educational change in China. Art was felt by many of those involved in national reform movements as being an effective way of educating the populace. Colin Mackerras cites the example of three contemporaneous Shanghai-based *jingju* actors who, "collaborated to treat social themes, such as the harm caused by smoking opium, in the traditional dramas which they performed" (1975:121).<sup>18</sup> For his part, Shi Lanting was perhaps also calling upon his peers to distance themselves from the cruder, part-time ensembles still active in rural areas, and hoping for social recognition of the widening gulf between the urban-based *bendi tanhuang* professionals and their country cousins.

As the 1910s progressed *tanhuang* singers were increasingly exposed to the influence of other dramatic forms. Sharing the stages with them in the multi-storey entertainment complexes of central Shanghai were not only the performers of a wide range of other traditional opera and ballad styles but also actors specializing in *wenmingxi*, spoken plays given with full costuming, make-up, and stage props (see Mackerras 1975:117-20). The opportunities this offered for dramatic cross-fertilization paid off in a number of ways. For example, in 1918 Ding Shaolan's contemporary Liu Ziyun adopted from this Western-inspired dramatic movement the idea of utilizing local news stories as

<sup>16</sup> Yang Meimei performed *shenqu* in Tianjin in 1928, noting that audiences for this genre there were predominantly composed of southerners able to understand Shanghai dialect (Yang 1986:85).

<sup>17</sup> Xia Fulin, for example, relates that Shi Lanting was unwilling either to teach or perform ribald skits like *Eighteen Strokes* (*Shiba mo*) (Xia 1986:73).

<sup>18</sup> For further on the political context underlying these developments, see Stock 1996:21-30, 143-48.

rough material, an innovation which is particularly significant given the later emphasis on contemporary stories in the *huju* tradition (Wen and Yu 1986:8). *Tanhuang* singers also began to adopt make-up, special costumes, and full actions. Previous decades had commonly seen *huaguxi* and *tanhuang* singers engage in standing performances, employ generalized costuming conventions (such as the forked beard for older men), and make use of gestures and facial expressions, but at the end of the 1910s they began to combine all these elements at once, producing fully staged opera. At around the same time, some of the troupes began to advertise their performances as *shenqu* (*Shen* is an alternate name for Shanghai, while *qu* means musical piece), a term which subsequently was to become universally adopted.

Perhaps one of the most striking aspects for the Western reader of the many accounts of the lives of *tanhuang* singers gathered by Shanghai-based scholars is the lack of commentary by the musicians themselves on the specifics of the change from ballad-style performance to fully staged opera. Clearly, the shift from seated performance to staged performance was not perceived by them as a momentous alteration. Drawing attention to this moment as a genre shift, as I have done above, is therefore perhaps misleading, at least from an early-twentieth-century singer's point of view, and suggests that the categories into which present-day scholars of Chinese music divide their subject material may sometimes be too inflexible to adequately reflect what was important about these musical traditions.

Looking again at the biographies and autobiographies already consulted, we can discover something of what was important to these singers. For instance, although they detail particularly well-received roles and other influential innovations, the singers are very much concerned with who was taught by whom, who performed with whom, and where these performances took place. Establishing their correct position within the *huju* tradition would appear to be these musicians' first priority, as might be anticipated in such biographical accounts. However, going on to focus on what they appear to value in their performance tradition itself, we see that clarity of communication emerges as one of their primary concerns. Many singers comment on the necessity of achieving intelligible pronunciation during performance, perhaps praising their own master's diction (or that of some other senior singer) or emphasizing the rigor of his instructions to them on this subject. See, for example, Xia Fulin's description of Shi Lanting's instructions on this topic (Xia 1986:72). The *tanhuang* performers also dwell on the interrelated topics of expression and artistic integrity. Ding Huiqin, for instance, recounts how frightened she was by the convincing portrayal of a villainous role by (mild-mannered) Ding Shaolan, and how a performance he gave in 1919 was so evocative that the whole audience was moved to tears (Ding Huiqin 1986:31).<sup>19</sup> Naturally, the singers celebrate ancestors and peers with "good" voices and those who developed new tunes, but in general the aspect of musical sound is downplayed.

<sup>19</sup> For the purposes of my argument, it only matters that Ding Huiqin felt it significant to claim that her father's entire audience began crying. If this scenario strikes some readers as improbable or exaggerated, we should perhaps recall how widely modes of audience behavior vary from one musical context to another, even within the same culture.

Singing the right tune well was essential, but it was just the basis, the primary means through which the story's dramatic content was expressed. From this point of view, then, the shift from seated to staged performance reflects the *tanhuang* singers' appropriation of further dramatic media, all-the-better with which to communicate their expressive messages. The adoption of further means of visual expression (scenery, costumes, make-up, staging), long suggested by other traditional opera forms and facilitated by the new-style theatrical spaces, was not movement from one genre to another but rather the intensification of an existing one.

### Conclusion

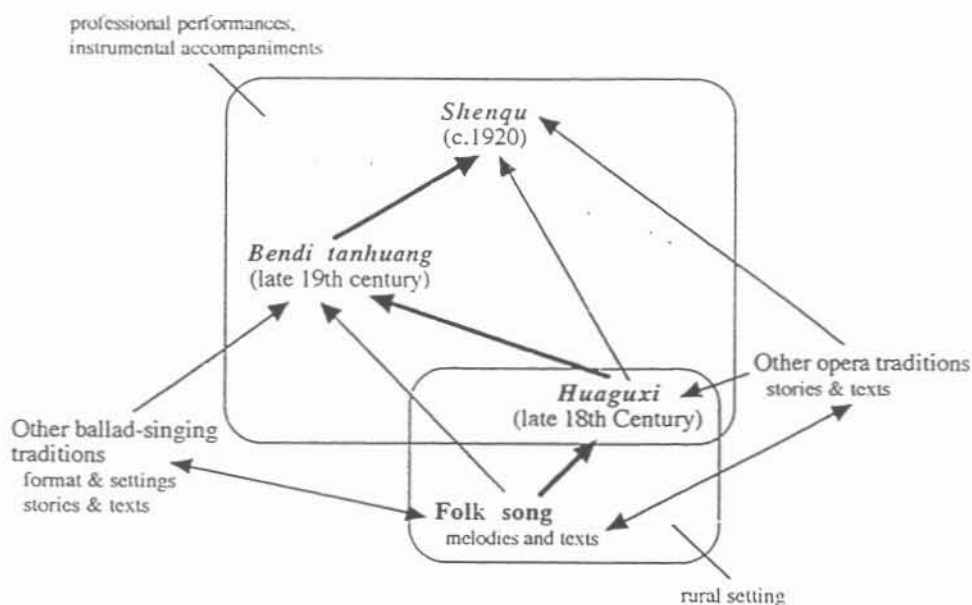
Above, a musical tradition has been charted over the period of two centuries through the successive and overlapping stages of rural folk song, seasonal folk opera, urban ballad singing, and finally opera. This model improves somewhat on the simpler folk song-ballad-opera plan more normally espoused but, even when we set aside difficulties arising from its choice of terminology, it still has certain shortcomings.<sup>20</sup> Primarily, it over-separates the various musical ingredients in question. For instance, urban *tanhuang* singers still knew and sang folk songs; the difference is that they performed them to paying audiences with instrumental accompaniment as part of larger-scale musical narratives. Also, the very same *tanhuang* singers performed in a number of different contexts, manners, and environments: self-accompanying solo or small-group performances at lesser urban and rural venues; middle-sized groups at seated or standing urban tea garden performances; favorite excerpts and scenes at *tanghai*; and as individual roles in larger ensembles at the new-style theaters and the temporary stages of seasonal rural festivals. Figure 6 presents some of these interrelationships in diagrammatic form.

While Figure 6 emphasizes interrelationships, Figure 7 maps out some of the contrasts between and similarities within a selection of the forerunners of *huju*. In this case, distinction is made between leisure folk singing and the teams sometimes hired to alleviate toil in the rice fields. The third column represents a typical village festival *huaguxi* folk opera, while the fourth and fifth examples summarize aspects of *tanhuang tanghai* and city *shenqu* performances respectively. To the probable delight of Marxist musicologists, only source of funding (if any at all) distinguishes each example from every other. Otherwise, we see a gradual movement away from small-scale, informal, and occasional musical performances to those given by organized, urban specialists.

<sup>20</sup> On the question of terminology, I would argue that the term "folk song" (*min'ge*) is more an early-twentieth-century translation of the nationalist notion of the *Volkslied* than an indigenous rural Chinese category in its own right. As such, it may not entirely match existing Chinese musical practices and imaginings, lumping together activities once regarded as distinct, and distancing or concealing certain others. To give a second example, the performers of *jingju*, *kunqu*, and other "opera" forms commonly took part in *tanghai*, without their special costumes and stages; while we would recognize that these performances were different from those given in theaters, we would not consider them "ballads." With *tanhuang* the situation was more generally the other way around, its static performance format reflecting the limited possibilities of available performance space in urban tea gardens and other small venues.



Figure 6 Interrelationships between different genres and traditions during the rise of *huju*



(Arrows show prevalent patterns of influence and cross-fertilization. Bold arrows depict the primary model of development discussed above.)

Figure 7 Aspects of similarity and contrast in five performance styles from East China

	Folk song (leisure)	Folk song (work team)	Huaguxi (early)	Tanhuang (tanghui)	Shenqu (theater)
Location	rural			rural & urban	urban
Range	domestic, local	local	local, regional	regional	
Frequency	occasional	seasonal		occasional	full-time
Status of performers	amateur	professional			
Source of funding	n/a	landlord	village tax	host & guests	tickets
Transmission process	informal			apprenticeship	
Number of performers	1 or 2	several	2 or more	2 to 8	
Acting	none		yes	gestures only	yes
Instrumental accompaniment	none		yes		
Players of instruments	n/a		other singers	singers	specialists

As we have seen, the early history of Shanghai traditional opera does not appear to demonstrate the change of heart deemed essential for musical change by John Blacking. At the one historical extreme, we lack specific information on why (and how) *huaguxi* performance developed in East China. More recently, in assessing the transformation of *huaguxi* or *tanhuang* into *shenqu* (and thence *huju*), we cannot detect a particular moment when the individuals concerned reenvisioned their tradition in light of some change of heart. Instead, these artists, proficient in a number of context-sensitive modes of performance, held onto the central communicative essence of their tradition as they moved gradually toward urban locations and larger-scale styles of organization.

If *huaguxi* and *tanhuang* are effectively the same entity, as both the historical and ethnographic evidence appears to suggest, this is not the same as saying that they represent some kind of hybrid tradition, midway between ballad and opera. On the contrary, although ballad-style performances were common, I would propose that this dramatic form has remained essentially operatic from the moment of its formation as *huaguxi* onward. While it may be tempting to distinguish between opera and balladry simply on the presence or absence of staging, acting, or role-specific costuming, in certain, important senses all ballads are performed visually as well as audibly. It is standard practice for a balladeer to occupy (or create) a certain performance space, and to mark his or her role through special aspects of dress, movement, and posture. The difference between ballad and opera on this scale is one of degree, not one of kind.

A more profound difference between opera and ballad concerns the issue of role multiplicity. In Chinese balladry, a single performer can assume multiple roles, and can step outside the dramatic flow to narrate, comment on the progress of the story, directly address the audience or other performers, and so forth. In Chinese opera, it is normal for each actor to adhere to a single role while on-stage. (For economic and logistic reasons an actor may double two roles and four men represent an army, but we would not expect these individuals to shift role in mid-sentence, as might a balladeer). The only operatic role-type to regularly challenge this limitation is the *chou* clown, with his asides to the audience. These asides, of course, are better described as the character's stepping out of role than his adoption of a different role. It is no coincidence that it is the comic character who is permitted to temporarily break the rules, the clown's transgression of the invisible boundary between the make-believe and the actual only adding to (and being neutralized by) the comic effect of his role. Even during the early years of the twentieth century, when seated, ballad-style performances were common, *tanhuang* performers appear to have restricted themselves to the operatic model of one role per actor.

Adoption of this mode of distinction between opera and ballad in place of that apparently arising from the visual aspects of costuming, staging, and movement may be useful beyond the sphere of traditional opera in Shanghai. It is possible that the topic of musical change in the development of certain other dramatic traditions in China can be better understood from this point of view. Also, the consideration of new arguments concerning the differences between

ballad and opera may encourage a reassessment of the utility of distinct genre categories in this field.

# References Cited

- Blacking, John. 1995. "The Study of Musical Change." Reginald Byron, ed. *Music, Culture, and Experience: Selected Papers of John Blacking*, 148-73. Chicago: Chicago University Press. [Originally published as "Some Problems of Theory and Method in the Study of Musical Change." *Yearbook of the International Folk Music Council* 9 (1977): 1-26.]
- Bo Senhai, ed. 1987. *Huaiju yinyue ji qi changqiang liupai* (The music of huaiju opera and its vocal schools). Shanghai: Shanghai yinyue chubanshe.
- Chen Yibing. 1989. "Xiju de xingcheng he fazhan" (The formation and development of xiju [Wuxi] opera). Jin Yi et al., eds., *Xiju chuantong jumu kao lue*, 9-20. Shanghai: Shanghai wenyi chubanshe.
- Da Fengmo and Gao Zhenmei. 1983. "Tanhuang." Zhang Geng et al., eds., *Zhongguo dabaikequanshu: xiqu, quyi*, 361. Beijing: Zhongguo dabaikequanshu chubanshe.
- Ding Guobin. 1986. "Huju jiefang qian ge fazhan jieduan de changpian jian jie" (A brief introduction to each stage of development in the field of huju recordings before Liberation). *Shanghai xiqu shiliao huicui* 2: 15-19.
- Ding Huiqin, narr. 1986. "Huiyi baqin Ding Shaolan" (Remembering my father, Ding Shaolan), transcr. and ed. Ruan Jun, Zhu Liaozi, and Feng Chunni. *Shanghai xiqu shiliao huicui* 2: 29-31.
- Ding Wan'e, narr. 1986. "Wan-Lan she, ertong shenqu ji qi ta" (The Wan-Lan troupe, children's shenqu, and other matters), transcr. and ed. Zhou Jingnan and Yu Xiufen. *Shanghai xiqu shiliao huicui* 2: 94-98.
- Dong Yuan. 1983. "Huju." Zhang Geng et al., eds., *Zhongguo dabaikequanshu: xiqu, quyi*, 126-27. Beijing: Zhongguo dabaikequanshu chubanshe.
- Mackerras, Colin P. 1975. *The Chinese Theatre in Modern Times: From 1840 to the Present Day*. London: Thames and Hudson.
- Schimmelpenninck, Antoinet. 1990. "Hundred Years of Folk Song Studies in China." *Chime* 2: 4-27
- . 1995. "Chinese Folk Singers in Jiangsu Province (1)." *Chime* 8: 32-58.
- Shi Meng and Di Zi, eds. 1986. "Shi Chunxuan yishi ji" (A record of the artistic life of Shi Chunxuan). *Shanghai xiqu shiliao huicui* 2: 56-64.

- Stock, Jonathan P. J. 1996. *Musical Creativity in Twentieth-Century China: Abing, His Music, and Its Changing Meanings*. Rochester: University of Rochester Press.
- Wang Yaqin, narr. 1986. "Huiyi Wang Xiaoxin" (Remembering Wang Xiaoxin), transcr. and ed. Zhang Jianjing. *Shanghai xiqu shiliao huicui* 2: 32-35.
- Wen Mu and Lan Liu. 1964. "Huju jian jie" (A brief introduction to huju). Shanghai shi renmin hujutuan, ed., *Huju qudiao*, rev. ed., 1-7. Shanghai: Shanghai wenhua chubanshe.
- Wen Mu and Yu Shuren. 1986. "Cong huaguxi dao bendi tanhuang: huju zaoqi lishi gailun" (From huaguxi to bendi tanhuang: on the early history of huju). *Shanghai xiqu ziliao huicui* 2: 2-8.
- Witzleben, J. Lawrence. 1995. *"Silk and Bamboo" Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition*. Kent, Ohio: Kent State University Press.
- Xia Fulin, narr. 1986. "Xue chang tanhuang wushi chun" (Fifty years learning to sing tanhuang), transcr. and ed. Fang Yu. *Shanghai xiqu shiliao huicui* 2: 69-79.
- Xiao Wenbin, narr. 1986. "Wo de zizhuan" (My autobiography) transcr. and ed. Zhang Jianqing, Wang Chuanjiang and Li Zhiyan. *Shanghai xiqu shiliao huicui* 2: 35-47.
- Xu Ke, ed. 1917. *Qing bai lei chao* (Notes on many things of the Qing period), vol. 36. Shanghai: Shangwu yinshuguan.
- Xu Lingyun, narr. 1986. "Shanghai de jiushi xiyuan--'chayuan'" (Shanghai's old-form theaters--'tea gardens') transcr. Guan Ji'an and ed. Lu Eting. *Shanghai xiqu shiliao huicui* 1: 83-87.
- Yang Meimei, narr. 1986. "Yishi man yi," (Many recollections of an artistic life), transcr. and ed. Zhou Jingnan and Yu Xiufen. *Shanghai xiqu shiliao huicui* 2: 82-94.
- Yue Zheng. 1991. *Jindai Shanghairen shehui xintai (1860-1910)* (The social mentality of recent Shanghainese, 1860-1910). Shanghai: Shanghai renmin chubanshe.
- Zhang Caixia, narr. 1986. "Wo yu xibang" (Xibang and me), transcr. and ed. Zhu Liaozi. *Shanghai xiqu shiliao huicui* 2: 100-3.
- Zhao Yunwu. 1986. "Sishi nian huju shengya manyi" (Recollections of forty years of life in huju). *Shanghai xiqu shiliao huicui* 1: 52-56.

- Zhou Gongping, ed. 1986. "Shanghai difangzhi zhong de xiqu shiliao" (Theatrical material in the Shanghai local records). *Shanghai xiqu shiliao huicui* 1: 114-117.
- Zhou Liangcai. 1986. "Tanhuangxi yu shidai de guanxi" (Tanhuang and its contemporary context). *Shanghai xiqu shiliao huicui* 2: 9-15.
- Zhu Jianming. 1987. "Tanhuang kao lun" (An investigation of tanhuang). *Xiqu yinyue ziliao huibian* 4: 13-16.
- Zhu Jiesheng. 1986. "Huju changqiang yinyue de yuanyuan chu tan" (A discussion of the origin of huju vocal music). *Xiqu yinyue ziliao huibian* 2: 1-13.

## Select Glossary

<i>bendi tanhuang</i>	本地灘簧
<i>changqiang changban</i>	長腔長板
Chen Adong	陳阿東
Ding Huiqing	丁惠琴
Ding Shaolan (Jiansheng)	丁少蘭 (建生)
Ding Wan'e	丁婉娥
<i>dongxiang diao</i>	東鄉調
<i>dongxiang shange</i>	東鄉山歌
<i>duizixi</i>	對子戲
Hu Lianqing	胡蘭卿
<i>huaguxi</i>	花鼓戲
<i>huju</i>	滬劇
Jiang Wanzhen	蔣婉珍
<i>jiunu mei</i>	〈酒女媒〉
<i>kaipian</i>	開篇
Liu Ziyun	劉子雲
Lu Jinlong	陸金龍
<i>shang shou</i>	上手
Shao Wenbin	邵文濱
<i>shenqu</i>	申曲
Shi Lanting	施蘭亭
Sun Shi'e	孫是娥
<i>tanhuang</i>	灘簧
<i>tongchangxi</i>	同場戲
Wang Shanmei	王姍妹
<i>wenmingxi</i>	文明戲
Xia Fulin	夏福麟
<i>xia shou</i>	下手
Xiao Wenbin	筱文濱
Xu Afen (Afang)	許阿芬 (阿方)

Yan Gensheng

Yang Meimei

yangdang

Zhao Yunming

Zhu Qinsong (Heshang)

Zhu Quangen

嚴根生

楊美梅

陽檔

趙雲鳴

朱琴聲 (和尚)

朱泉根

## Seminar on Chinese Large Instrumental Ensemble Music Held in Hong Kong

Yu Siu Wah

Chinese University of Hong Kong<sup>1</sup>

The Urban Council of the Hong Kong government organized an "International Seminar on the Development of Chinese Music" (*Zhongyue fazhan guoji yantaohui*), held from 13th to 16th February 1997 at the theater of the Hong Kong Academy of Performing Arts. The central theme of the seminar was "The Directions and Prospect of the Development of Chinese Orchestral Music" (*Zhongguo minsu guanxianyue fazhan de fangxiang yu zhanwang*).<sup>2</sup> The event was co-sponsored by the music department of the Chinese University of Hong Kong, The Hong Kong Ethnomusicology Society, and the Hong Kong Composers' Guild. The two former music directors, Ng Tai Kong and Kwan Nai Chung, the present music director Henry Shek, and the music director designate Yan Huichang of the Hong Kong Chinese Orchestra, attended the opening and closing ceremonies. Their presence in the seminar was really a historical event for the orchestra.

A brief moment of silence was observed by all participants in memory of the well respected Peng Xiuwen, the former music director of the Chinese Central Broadcasting Orchestra, who was one of the founders of such Chinese

<sup>1</sup> The author is also a member of the working committee of the reported seminar.

<sup>2</sup> It is confusing and misleading to translate the Chinese term *minzu guanxianyue* literally. The first half of the term, *minzu* (literally means ethnic), in fact has the connotation of national in this context. The second half *guanxianyue* denotes large instrumental ensemble music. In the 20th century context, it also hints at the symphonic style of the west. In terms of social function and musical style, it has no direct connection with the court or folk orchestras described in Chinese music history. Such ensembles started with a combination of Chinese and sinolized instruments in the early twenties of this century in Shanghai. They have been expended and developed into the present formats by constructing a considerable number of alto and bass instruments. Although most of the instruments used are "Chinese," western instruments such as cello, double bass, timpani, and vibraphone, etc., have also been used, either in a modified form, or introduced as they are. The way the orchestra is organized and its music conceived are closer to western orchestras in most cosmopolitan cities. Therefore, it is even more inaccurate to translate the term *minzu guanxianyue* as "folk" or "traditional" music. It is pan-Chinese, although several regional instrumental genres have been incorporated. However, the idea of building up a full range of instruments, such as treble, alto and bass bowed lutes of the *erhu* type, is obviously under the influence of the Western concept of consort.



large instrumental ensembles. Originally, Mr. Peng was chosen to be the music director designate of the Hong Kong Chinese Orchestra, and was invited as a guest speaker for this seminar. Unfortunately, he passed away in Beijing on 28th December, 1996.

There were fourteen speakers and five commentators (see the list attached to this report). All of them were invited by the Urban Council, which is the sole patron of the Hong Kong Chinese Orchestra. Among the nineteen guest speakers, twelve were composers, of whom some also conduct. Other guests were conductors, scholars, famous *erhu* players, and writers from the Hong Kong Chinese press. Besides the eighteen delegates, two other delegates from Taiwan, who came specifically for the seminar, also actively participated in the discussion.

The international aspect of the seminar was justified by the delegates' places of residence: New York, Surrey (UK), Toronto, Vancouver, Taiwan, Beijing, Shanghai, Wuhan, and Hong Kong. However, all were Chinese who were originally from the mainland, Hong Kong, and Taiwan. It is natural to see from the guests list that most of the participants were related to the Hong Kong Chinese Orchestra in one way or another. It is also interesting to note that quite a few of the Hong Kong delegates were trained in mainland China, and had either already had a glamorous career in China, or started their career in Hong Kong since they arrived. In other words, participants with mainland background were especially numerous.

Most of the papers focused on the issue of "the symphonization of the Chinese large instrumental ensemble."<sup>3</sup> Other issues that were widely discussed were: improvement of instruments (in particular bass instruments), temperament, and the protection of traditional instrumental genres of smaller sizes, etc. The technical details of these papers made it inevitably an "insiders' talk." Westernization, modernization, history, and issues of administration were briefly touched upon. Composers and conductors naturally focused on their own experience with and compositions for the said ensemble. Nevertheless, only a few practicing musicians from the Hong Kong Chinese Orchestra showed up in some of the sessions due to their tight rehearsal schedule. They could only briefly voice their concerns and grievances in the concluding session of the final day. The whole seminar was open for the public, charging a minimal symbolic entrance fee (HK\$100.00, approx. US\$13.00, for all sessions and xeroxes of all papers). Since the seminar was held during office hours in the daytime, only a small audience was able to attend.

Cultural and social contexts of such large Chinese instrumental ensemble were not covered in the seminar. Nor was there any discussion on the marketing policy of such music. The relationship between composers and conductors was discussed, but not the interaction among the composers, performers, audience, and patrons (tax-payers). The most ethnomusicological document from the seminar was by Tsui Ying Fai, whose report on the Chinese music scene of Hong Kong, commissioned by the Urban Council (although not a paper from the seminar), gives a lucid picture and clear context of such music

---

<sup>3</sup> Whether *jiaoxianghua* or *jiaoxiangxing* was the central point of argument.

from a much broader perspective. His report is based on fieldwork in Hong Kong.

There were altogether six sessions, covering two whole days and two mornings. Concerts on two evenings were scheduled for the delegates and discussion on the works performed in these two concerts was part of the concluding session. The timing of each session was professionally and gracefully handled by Barbara Fei, a famous soprano from Hong Kong. As the chairperson of the working committee, she also generously served, with her immaculate Mandarin, as the panel chair for the whole seminar.

Mandarin was the official language throughout the seminar. Except for a few audience members, who used Cantonese for their questions, every delegate spoke in Mandarin. To my memory, this was the first time in Hong Kong that a public seminar or conference on music is conducted totally in Mandarin rather than in English. As the taking over of sovereignty from the British by the Chinese (July 1997) is approaching, more and more Mandarin will be heard publicly in Hong Kong. However, the main spoken language of the local people, Cantonese, will remain as a dialect, as in the colonial days.

Given that the participation of speakers and commentators was by invitation, it was impossible to accommodate all the people concerned in one single seminar. Perhaps, in the future, a conference with a wider range of speakers could be organized. Practicing musicians from the Hong Kong Chinese Orchestra should at least be represented. To make it really international, scholars who have written extensively on such music like professor Han Kuo-Huang, and ethnomusicologists from the US (contributors of ACMR, SEM), UK, and Europe (contributors of CHIME), who are interested in such a topic, should be included. For a broader perspective, Chinese scholars who are well recognized in the research of Chinese traditional ensemble music, such as Gao Houyong, Qiao Jianzhong, Yuan Jingfang, and researchers from the Chinese Music Research Institute in Beijing should also be invited. The counterparts to the Hong Kong Chinese Orchestra in Taiwan and Singapore should also be represented in future seminars. If amateur orchestras of the same type in Hong Kong can be represented, it would make a more complete picture of the music discussed in the seminar.

#### A list of participants

Name	Profession	Origin	Education	Career	Residence
<b>Speakers:</b>					
Doming Lam 林樂培	composer	Macau	Hong Kong/Hong Kong Toronto		Toronto
Zhou Long 周龍	composer	Beijing	Beijing/ New York	Beijing/ New York	New York
Qin Pengzhang 秦鵬章	conductor	Wuxi	Shanghai	Shanghai/ Beijing	Beijing
Liang Maochun 梁茂春	professor	Beijing	Beijing	Beijing	Beijing

Chen Ning-chi 陳能濟	composer/ conductor	Indonesia	Wuhan/ Beijing	Hong Kong/Hong Kong Taiwan	
Chen Tscheng-hsiung 陳澄雄	conductor	Taiwan	Taiwan/ Austria	Taiwan	Taiwan
Tang Liangde 湯良德	<i>erhu</i> soloist & teacher	Shanghai	Shanghai/ Beijing	Shanghai/ Beijing/ Hong Kong	Hong Kong
Tong Zhongliang 童忠良	professor	Hubei	Hubei/ Liepzig	Wuhan	Wuhan
Richard Tsang 曾葉發	composer/ conductor	Hong Kong	Hong Kong/Hong Kong UK	Surrey, UK	
Yip Shun Chi 葉純之	composer/ professor	Hong Kong	Shanghai/ Hong Kong	Shanghai/ Hong Kong	Hong Kong
Liu Wenjin 劉文金	composer/ conductor	Beijing	Beijing	Beijing	Beijing
Lai Kin 黎鍵	press	Hong Kong	Hong Kong	Hong Kong	Hong Kong
Kwan Nai Chung 關廼忠	composer/ conductor	Beijing	Beijing/ Hong Kong/ Taiwan	Hong Kong	Vancouver
Gu Guanren 顧冠仁	composer/ conductor	Shanghai	Shanghai	Shanghai	Shanghai
<b>Commentators:</b>					
Hsu Tsang-houei 許常惠	composer/ professor	Taiwan	Taiwan Paris	Taiwan	Taiwan
Chan Wing Wah 陳永華	composer/ conductor/ professor	Hong Kong	Hong Kong/ Toronto	Hong Kong	Hong Kong
Ng Tai Kong 吳大江	composer/ conductor,	Haifeng	China	Hong Kong/ Taiwan	Taiwan
Wu Zuqiang 吳祖強	composer/ professor	Beijing	Beijing/ USSR	Beijing	Beijing
Wang Guotong 王國潼	<i>erhu</i> soloist/ professor	Beijing	Beijing	Beijing Hong Kong	Hong Kong

## News and Information

### ACMR 1997 Call for Papers

The 1997 annual meeting of ACMR will be held in conjunction with the 42nd annual meeting of the Society for Ethnomusicology on Thursday, October 23, 1997, from 8 pm to 11 pm, at the Sheraton Station Square hotel in Pittsburgh, USA. Proposals for presentation should be sent by September 10, 1997, to Dr. Fred Lau, Department of Music, California Polytechnic State University, San Luis Obispo, CA 93407; Fax: 805-756-7464; Phone: 805-756-2179; E-mail: <flau@oboe.calpoly.edu>. As usual, reports of the following nature are particularly welcome: research in progress, fieldwork experience, and in-depth discussion of narrowly focused subjects. ACMR encourages graduate students to participate.

ACMR was approved in fall 1996 by the Society for Ethnomusicology as one of the nine officially recognized ancillary organizations. In the past, ACMR had to apply annually to the SEM program chair and the board for permission to use the conference venue to hold our annual meeting and be listed on the SEM conference program. This recent decision is a recognition of the vital role ACMR plays in the promotion of Chinese music studies and our contributions to the field of ethnomusicology at large. Kudos to the continuing guidance of the board, chairperson Bell Yung, and his hardworking assistants. Please continue your support by sending in your renewal. The health of our organization depends on your active participation and financial support.

### Recent Dissertation Abstracts

#### *Peking Opera And Politics In Post-1949 Taiwan*

Nancy A. Guy, Ph.D. in Music  
University of Pittsburgh, 1996  
Committee Chair: Bell Yung

This dissertation examines the goals, mechanisms, and consequences of state control of performing arts, taking Peking opera in Taiwan as the subject. Ever since its transplantation from the Chinese mainland to Taiwan in the late 1940s, Peking opera has been under almost total support and control from the exiled government of the Republic of China (ROC). Until 1987, the ROC government maintained a policy of no contact towards the Communist-controlled mainland. As a result, Taiwan's Peking opera tradition remained sheltered from many changes undergone by the tradition on the mainland. Policy changes made during the late 1980s dramatically altered Taipei/Beijing relations, with the most profound change being the ROC government's lifting of its forty-year ban on travel to the mainland. In keeping with other political changes, the Peking opera censorship policy was revised in 1988 to allow for performance of much of the formerly contraband post-1949 mainland repertoire.

This dissertation examines the ways in which government policy has shaped the growth of Peking opera in Taiwan. Censorship decrees and their close association with broader political policies are examined. I assert that the decrees, which were instrumental in guiding the tradition's development, were essentially statements of the Nationalists' official position towards the mainland. The government's administration and control of Peking opera were inseparably linked to the overall political environment. The tradition's development can, therefore, be seen largely as a by-product of the political process.

The dissertation analyzes the reaction of Taiwan's Peking opera world to the legalization of contact with the mainland, especially the performers' enthusiastic reception of the contemporary mainland repertoire. Finally, a discussion of the difficulties encountered by Taiwan singers and musicians in learning new operas illustrates some of the musical differences that evolved between the two traditions.

The political issues and concerns that fundamentally affected the formation of Nationalist Peking opera policy (and hence, the tradition's artistic and creative development) also penetrated and influenced nearly every aspect of life in Taiwan. This study offers a unique perspective from which to view Nationalist Taiwan, and it shows that government control of politically symbolic institutions, such as Peking opera, can clearly reflect the policies and ideology basic to a regime's strategies for governing.

---

*The Meaning and Cultural Functions of Non-Chinese Musics in the Eighteenth-Century Manchu Court*

Siu-Wah Yu, Ph.D. in Music  
Harvard University, 1996  
Advisor: Rulan Chao Pian

The banquet music used in the Manchu court of eighteenth-century Qing dynasty China reflects how the Manchus viewed themselves as rulers of a Chinese-majority society. In an effort to explain how and why the Manchus adopted the Chinese traditions of banquet music, the dissertation traces the history of banquet music in the Chinese court, especially the use of non-Chinese musics (including dance) as a ritual with political overtones. Since taking over China in 1644, the Manchus emperors never ceased to be concerned with preservation of their cultural heritage. Facing the ongoing decline in their ability to uphold their cultural identity, the Manchus tried to standardize and codify their own history and customs (including that of the Mongols) by large-scale publication projects and regular performances of the Manchu dance and Mongolian ensembles within their Inner Asian circle, inside and outside the imperial court. The political and cultural ties between the Manchus and the Mongols had been close in the early history of the Manchu conquest of China. By revealing what had been changed in the Mongolian songs, the cultural and historical symbols the Manchus wanted to transmit through these songs become conspicuous.

The central source for this dissertation is the 1746 Sequel *houbian* (後編) to the music treatise *Lü Lü Zheng Yi* <律呂正義> (1714). Together with a general survey of other Qing documents related to music and the history of the Manchus and the Mongols, the writer tries to present a picture of how the Manchus adapted the music and ritual of the Chinese and the Mongols, with a clear goal of reshaping a music-ritual system suited to their own socio-political needs.

### New Publications

Du Yaxiong. 1995. *Zhongguo Minzu jiben yueli* (The Fundamentals of Traditional Chinese Music). Beijing: Zhongguo wenlian chubanshe, 237 pp. Y8.50 (RMB)

Pitch, duration, and musical notation systems are discussed in detail in this book. Du focuses on the concepts of *sheng*, *yin*, and *lü* in the section on pitch, and on the concept of *pai* in the section on duration. He also introduces four notational systems: *wenzi pu* (tablature notation for the *qin*), *yinfu pu* (pitch notation), *sheng qu zhe* (graphic notation), and the onomatopoeic notation for percussion. The author compares these phenomena to equivalents in Western music, and relates them to Chinese performing practice, improvisation, culture, language, and philosophy. He stresses the importance of a solid grounding in Chinese history, language, and culture for the study of Chinese music, and recommends an emphasis on traditional Chinese music theory in Chinese conservatories.

### Reports on Recent Meetings and Conferences

The 10th Anniversary Meeting of ACMR was held in conjunction with the 41st Society for Ethnomusicology annual meeting on Thursday, October 31, 1996, from 8-11 pm, at the Howard Johnson Plaza-Hotel Downtown Toronto, Toronto, Canada. The meeting was a success because of the large number of participants and the lively discussions throughout the evening. The attendees, who included regular ACMR members, new members, and others, were Bell Yung, Fred Lau, Jonathan Stock, Han Kuo-Huang, Nancy Guy, Helen Rees, Yu Siu-Wah, Chris Pak, Dawn Eng, Barbara Smith, Sue Tuohy, Wu Ben, Larry Witzleben, Richard Stallins, Su Zheng, Michael Tenzer, Carney Wu, Mayne Wong, Joseph Lam, Amy Stillman, Daniel Ferguson, Kwon Om-sung, Kim Hee-sun, Chung Sung-hoon, Alan Thrasher, Chyou-chu Wen Chen, Rulan Chao Pian, Nancy Hao-Ming Chao Chin, Joanna Lee, Casey Lum, Alan Kagan, Vernon Charter, Mercedes Dujunco, Cynthia Wong, Pi-Yen Chen, Nadine Saada, Tsui Yingfai, Lee Tongsoon. Several representatives from the Association for Korean Music Study were also present to observe our meeting.

The evening began with a brief introduction by Fred Lau, the program co-ordinator and chair of the meeting, followed immediately by five presentations. The papers, covering the study of mode, Mongolian music,



regional opera, Naxi *Baisha Xiyue* and Hong Kong popular music, were presented by Alan Thrasher, Yu Siu-Wah, Jonathan Stock, Helen Rees, and Larry Witzleben. A business meeting was convened after the presentation. Bell Yung reported on the latest financial status of ACMR and circulated the balance sheet for 1995-96 prepared by Wu Ben. The discussion thereafter focused on how to increase our revenue despite the generous annual support from University of Pittsburgh. In order to avoid financial crises in the future, a resolution was passed that the regular annual membership fee be raised to \$15 while the annual student membership remains at \$10. The meeting adjourned at 10:55 pm.

(Fred Lau)

**The 1997 Annual Meeting of CHINOPERL (Conference on Chinese Oral and Performing Literature)** was held in Chicago in conjunction with the annual meeting of the Association for Asian Studies. A day-long paper session was held on March 13, 9 am to 5 pm, in Room Huron of the Sheraton Chicago Hotel and Towers. There were three sessions with a total of ten papers presented. The first two sessions consist of six papers on various aspects of Chinese oral and performing arts: "All in the Neck: Frictions, Frustrations, and Fun for a Chinese Bangzi Actress in Japan" by Jonah Salz (Ryukoku University), "Chinese Shadow Theatre and Their Scripts: A Research Trip Report" by Fan Pen Chan (University of Calgary), "Chinese Operas and Social Life in Singapore (1890-1965): A Photographic Essay" by Saisheng Yung (National University of Singapore), "Musical Evidence on the Nature of Cantonese Linguistic Tones" by Bell Yung (University of Pittsburgh and University of Hong Kong), "The Lu Drama, 1996" by Jianqi Wang (University of Aarhus, Denmark), "Dream of King Qi: King Lear on Peking Opera Stage" by Wenwei Du (Vassar College). The third session is an organized panel entitled "Performer and Audience in East Asian Performance Traditions", organized by Mark Bender (Ohio State University). The four papers are all by scholars from Ohio State University; they were "Emergent Structures in Contemporary Taiwan Glove Puppet Theater" by Sue-mei Wu, "Reconciling the Audience in the Shifting Context of P'ansori Performance" by Chan E. Park, "Performer and Audience in 'Telling Scriptures' Performances" by Mark Bender, and "Reading the Signs: Modern Connoisseurship in the Noh Theatre" by Shelly Fenno Quinn. Joseph Lam (University of California at Santa Barbara and University of Pittsburgh) served as a discussant for the panel. This year's paper sessions were organized and chaired by Joseph Lam. Chinoperl wishes to thank the Association for Asian Studies for providing the use of a room at the AAS hotel.

The annual Chinoperl business meeting was held on March 15 at 11:30 am in the Illinois Executive Board Room of the same hotel, chaired by Rulan Chao Pian. Items discussed include this year's financial report, prepared by Dianne Dakis and Ben Wu (University of Pittsburgh), next year's meeting, and issues related to the journal.

**An International Conference on Cantonese Operatic Music** was organized by the Cantonese Opera Research Program of the Chinese University of Hong Kong (CUHK); the conference was held from January 21-24, 1997 in Hong Kong. The four-day event brought together a number of local scholars and their

counterparts from the PRC, Singapore, and the US. While focusing on Cantonese opera and its music, this conference covered a wide range of topics and showcased some of the latest research in Cantonese operatic music research and issues in Chinese music research. It also provided a forum for scholars of different methodologies and theoretical assumptions to exchange their views and results.

The conference started with a public concert of new Cantonese operatic music at the Hong Kong Cultural Center. Famous Cantonese opera stars were joined by local opera fans performing newly composed works to a sold-out crowd. Judging from the attendance and the audience response, Cantonese opera is very much alive in Hong Kong and has maintained its popularity among other competing entertainment genres. Except for the opening concert, the rest of the conference was held on the campus of CUHK. There were altogether twelve paper sessions. The opening ceremony featured welcoming notes from the Vice-president and the chair of the Music Department. Bell Yung presented a keynote speech and it was followed immediately by two sessions, "Theories of Cantonese Operatic Music" and "Orchestration in Cantonese Opera." The sessions on the second day included "Cantonese Narrative Songs," "The Use of Siukuk and Bongwong," "Cantonese Kukpai Music," and "Cheunghon in Cantonese Opera." On the third day, the papers centered around "Cantonese Percussion Music," "Accompaniment in Cantonese Opera," and "Operatic Culture and Scientific Analysis." Papers on the final day explored the relationship between Cantonese opera and other regional opera. At the end of the conference, the conveners Dr. Chan Sauyan and Dr. Yu Siu-Wah gave a brief summary and the conference was adjourned after a lengthy discussion. The Program Committee is planning on publishing selected papers in an edited volume in the near future.

(Fred Lau)

**The Third International Music Conference of the Asia-Pacific Society for Ethnomusicology** was held in Maha Sarakham in Northeast Thailand in 1996. Having returned from the conference, it is apparent that very little is known in North America or Europe about the Asia-Pacific Society for Ethnomusicology (APSE). The APSE is a relatively new society, with a membership drawn primarily from Japan, Korea, Taiwan, China, Philippines, Indonesia, Thailand and other Southeast Asian countries. One of its principal objectives is "to exchange knowledge...on music among scholars from institutions in the Asian-Pacific region"--though I have been assured that scholars from the western world are also encouraged to participate.

Founded in Taipei in 1992 after a proposal of Professor Hsu Tsang-houei, the first APSE International Music Conference was held in Seoul (1994), the second in Osaka (1995). The theme of the Maha Sarakham conference, "Asian Music: Diffusion and Acculturation," attempted to address issues of common concern, with some excellent papers and spectacular performances of music by full ensembles from various regions of Thailand, other areas of mainland Southeast Asia, Indonesia, Korea, Taiwan, etc. The next conference is to be held in Taipei (January 1998), with an announced theme relating to Asian court musical traditions.

Ethnomusicologists interested in membership (annual fee: a modest \$10.00 in US funds) may write to the APSE Secretary for application and/or information: Dr. Yoshitaka Terada, Senri Expo Park, Suita, Osaka 565, Japan. E-mail: <terada@idc.minpaku.ac.jp>. (Alan R. Thrasher)

### News Briefs from Mainland China and Hong Kong

\* On October 19 the musicology department attached to the Central Conservatory celebrated its 40th birthday. 286 students (148 undergraduates, 46 master students, 15 Ph.D. students, 13 foreign students, and 66 vocational and teaching-training students) past and present, have enrolled in the department since it was established in September 1956, six years after the founding of the Central Conservatory.

Source: *Yinyuan xinxi*, Central Conservatory of Music, Nov. 15, issue 179, 1996 p.1.

\* The Fourth Beijing International Jazz Festival officially opened on November 9 and ran for six days at the Twenty-First Century Theater, inside the Sino-Japanese Youth Exchange Center. The jazz festival was first organized in 1993 through the joint efforts of the Beijing Branch and a German jazz aficionado Udo Hoffmann. A total of sixteen groups performed at the Festival including four local groups: Beijing Jazz Unit, Guys, Tien Square and the Liu Yuan Quintet. Liu Yuan (attached to the China Song and Dance Ensemble) is the only mainland Chinese musician who has been featured in all four Festivals.

Source: *Beijing Scene*, October 25-November 7, vol. II, issue 25, 1996, pp. 4-5.

\* Pop singer Mao A'min has once again attracted media attention over tax evasion. Mao made headlines in the late eighties after the People's Daily publicized her *zouxue* activities in the northwest city of Harbin, disclosing that she had raked in 60,000 yuan in less than a week and accusing her of tax evasion. Since that "tax evasion incident," many reporters have continued to pry into her financial affairs. While other singers have been hauled over the coals for not declaring their tax, Mao continues to be a convenient target to highlight tax evasion within the entertainment industry. The latest incident involving Mao has led to litigation which "may end up in court, pending on a decision from lawyers."

Source: *Jingji wanbao*, December 16, 1996, p. 1.

\* The Third Foreigners Singing Chinese Songs Competition was held at the Guo'an Theater in Beijing on 20 December featuring singers from England, Italy, South Korea, U.S.A. and Japan. The panel of judges included the composer Wang Ming and singers Guo Shuzhen and Deng Yuhua. The Competition was screened throughout China in early January this year.

\* *Shajiabang* joins the increasing number of lawsuit cases in People's Republic. The lawsuit went to court over authorship in Shanghai in early January. According to an article in *Renmin ribao* (March 18, 1995), *Shajiabang* was based

on a Shanghainese opera *Ludang houzhong*, arranged by Wen Mu and a team of writers at the *Beijing jingjutuan* and revised and polished by Wang Zengqi and Yang Yumin. A lawsuit has also been taken out against the Jiangsu Literature and Arts Publishing House over the Collected Works of Wang Zengqi in September 1993 which stated that "Wang Zengqi was the main writer in completing the script."

Source: *Beijing qingnianbao*, January 31, 1997, p. 1.

\* This year's Spring Festival Gala Concert (*Chunjie lianhuanhui*) was from all accounts an enormous let down for audiences around China who usually gravitate towards TV sets around 7:00 p.m. on New Year's Eve. While "unity, forge ahead courageously and pride of the Chinese people" was the main theme of the evening's program, the concert, for at least one reporter, was "water and wine mixed together" leaving no "deep impression" and "getting worse with each passing year." The annual evening gala concert invariably provides the launching pad for new talent, in particular pop singers, but the program "had no new singers or a song which could be called a megahit." Resuscitating old songs and familiar faces only highlights the embarrassing paucity of new pop music in China, amply illustrated in a considerable body of material in the Chinese press in 1996.

Source: *Zhongguo xiaofeizhe bao*, February 14, 1997, p. 1.

\* Ninety-four year old He Luting has recently expressed his disapproval at the astronomical amounts of money made by many singers and sees corruption as threatening China's cultural progress. "Corruption is a real problem in China today," he averred. "It will destroy the Party and China...some singers can barely sing, but they are attracted to money. They can sing a song and make thousands and thousands of dollars. This state of affairs is low and despicable and undermines music as a profession."

Source: *Yinyue shenghoubao*, February 21, 1997, p. 1.

\* In December 1994 China Telecom commemorated the 100th anniversary of Mei Lanfang (1894-1961) by issuing a series of magnetic phone cards with pics of Mei in various famous opera roles as well as a head portrait. Five cards were issued at 10, 20, 50, 100 and 200 yuan, the whole set coming to 380 yuan. In December that year only 200,000 phone cards were issued throughout China. Since then, these cards have become hot collectors' items and their value now exceeds 3,000 yuan.

Source: *Beijing qingnianbao*, March 2, 1997, p. 5.

\* Jack Body, a composer resident at Victoria University, Wellington, New Zealand and Geoff Chappell (librettist) are writing an opera based on the life of Rewi Alley which will be performed at the Wellington International Festival of Arts in late February next year. (Peter Micic)

\* According to a newspaper article in the *South China Morning Post* (March 15, 1997), Tan Dun has been commissioned to write a piece to be performed at the handover ceremonies in Hong Kong on July 1, 1997. The original Zeng Houyi *bian*

*zhong* (bronze bells) will be brought from Hubei to Hong Kong for the performance, which will also feature Yoyo Ma. Here are some excerpts from the article (by Victoria Finlay, who accompanied Tan to Hubei where he tested playing techniques on replicas of the bells): "The three movements are about heaven and earth and human beings, and they are based on the poetry of Li Po...The bells will symbolize the past, while the children's choir and the young musicians of the Asian Youth Orchestra will show the way to the future...Sometimes when Tan is given a commission to write a piece of music, he first offers his ideas to the sponsor in the form of a dream. 'And this handover image was partly Yoyo's dream. I met him at Tahglewood a while back, and he told me he had this crazy idea that one day he would play with the *bianzhong*.' He asked me, as I was the composer for this 1997 music, if I could make that happen in Hong Kong, and actually bring the bells there." Although the performance will probably be for diplomats and other VIPs invited to the ceremony, we can hope that it will also be televised.

Source: *South China Morning Post*, March 15, 1997. (Yu Siu-Wah)

### News of Individuals

**J. Lawrence Witzleben**, Associate Professor in the Music Department of the Chinese University of Hong Kong, has been awarded the Society for Ethnomusicology's 1996 Alan Merriam Prize for his book *"Silk and Bamboo" Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition*. The Merriam Prize is awarded annually for the best English-language monograph in the field of ethnomusicology.

**Helen Rees**, currently teaching at New College of the University of South Florida, will join the Department of Ethnomusicology at UCLA in fall 1997 as an assistant professor. She has just been awarded a Summer Stipend by the National Endowment for the Humanities, and this is for her further fieldwork in China this summer.

**Fred Lau** (California Polytechnic State University) has been awarded a summer fellowship by the National Endowment for the Humanities. He will be attending a six-week seminar on Southeast Asian history and culture this summer at the East-West Center, University of Hawaii. This grant also provides support for his ongoing research on Chinese music in Southeast Asia at the East-West Center.

**Yang Mu** (The Australian National University) has recently won an Australian Research Council Grant of A\$34,000 for his 1997-98 research project "A Comparative Study of the Folksong Cultures in Three Regions of China: Guangxi, Hainan and Hezhou." With this funding, he will be conducting field work in China during the first half of 1997 and again some time in 1998. His address is: Dr. YANG Mu, Canberra School of Music, The Australian National University, GPO Box 804, ACT 2601, Australia. Tel: 61-6-253-1513 or 61-6-249-5776. Fax: 61-6-249-5722. E-mail: <Mu.Yang@anu.edu.au>.



## Current Bibliography on Chinese Music

Sue Tuohy  
Indiana University

"Current Bibliography" lists recent publications focusing on Chinese music and music in China (including dance, theatre, opera, and narrative forms) written in English and in other Western languages. A fifth experimental category has been added to the bibliography in this issue:

- 1) articles, books, and book reviews (listed under the name of the author of the book reviewed);
- 2) dissertations and theses;
- 3) brief articles (listed by author, under the journal or magazine titles);
- 4) audio-visual materials and reviews (listed under the materials reviewed);
- 5) web sites.

Readers' comments regarding formatting and materials to be included will be appreciated. I often must rely on electronic and on-line databases, which tend to be inconsistent in capitalization and romanization formats and often do not include diacritics. I apologize in advance for omissions and errors in the entries.

Readers are encouraged to submit bibliographic information on recent publications, including corrections to the present list. To insure accurate and complete information, readers and writers are requested to submit copies of the publications or of tables of contents from journals. Please send citations, suggestions, information, and publications to: Sue Tuohy, Folklore Institute, Indiana University, Bloomington IN 47405 U.S.; e-mail: tuohys@indiana.edu; phone: 812-855-4742.

### BOOKS AND ARTICLES

Attisani, Antonio. 1996. "Facets of Tibetan Traditional Theatre." *Tibet Journal* 21(2):128-39.

Bender, Mark. 1996. "Keys to Performance in Kunming Storytelling." *CHINOPERL Papers* 19:21-37.

Besio, Kimberly. 1995. "Enacting Loyalty: History and Theatricality in *The Peach Orchard Pledge*." *CHINOPERL Papers* 18:61-82.

Birrell, Anne. 1993. *Popular Songs and Ballads of Han China*. Rev. ed. Honolulu: University of Hawaii Press.



**Reviewed by:**

Joseph R. Allen. 1994. *China Quarterly* 137:280-83.

J. Lawrence Witzleben. 1996. *Notes* 52(3):803-804.

Bordahl, Vibeke. 1995. "Narrative Voices in Yangzhou Storytelling." *CHINOPEL Papers* 18:1-32.

———. 1996. *The Oral Tradition of Yangzhou Storytelling*. Nordic Institute of Asian Studies Monograph Series, No. 73. Richmond UK: Curzon Press.

Brandl, Rudolf. 1991. *Nuo-Geistmasken aus Anhui (China)* (Nuo spirit masks from Anhui). Ausstellung des musikwissenschaftlichen und Ostasiatischen Seminars der Universität Göttingen. Göttingen: Edition Re.

**Reviewed by:**

Riley, Jo. 1996. *CHIME* 9:138-40.

Dibello, Michelle. 1996. "Longing for Worldly Pleasures: An Example of the Sacred vs. the Profane in Contemporary Chinese Drama." *CHINOPEL Papers* 19:67-78.

Du Wenwei. 1995. "Xuetou: Comic Elements as Social Commentary in Suzhou Pinghua Storytelling." *CHINOPEL Papers* 18:33-44.

Du Yaxiong. 1993. *Zhongguo ge shaoshu minzu minjian yinyue gaishu* (A survey of the folk music of each of China's minority nationalities). 3 vols. Beijing: Renmin yinyue chubanshe.

**Reviewed by:**

Harris, Rachel. 1996. *CHIME* 9:141-42.

Gunzel, Marcus. 1994. *Die Morgen- und Abend-liturgie der Chinesischen Buddhisten*. Göttingen: Seminar für Indologie u. Buddhismusmusikunde.

Harbeck, James. 1996. "The Quaintness--and Usefulness--of the Old Chinese Traditions: *The Yellow Jacket* and *Lady Precious Stream*." *Asian Theatre Journal* 13(2):238-47.

Helffer, Mireille. 1995. *Mchod-rol: Les instruments de la musique tibétaine* (with 1 compact disc). Paris: CNRS éditions: Editions de la Maison des sciences de l'homme de Paris.

**Reviewed by:**

Ducor, Jerome. 1995. *Cahiers de Musiques Traditionnelles* 8:235-37.

Egert, Nina. 1995-96. *Asian Music* 27(1):157-62.

Schrempf, Mona. 1996. *Tibet Journal* 21(3):73-75.

———. 1995. "Quand le terrien est un monastère tibétain." *Cahiers de Musiques Traditionnelles* 8:69-84.

- Hung Chang-tai. 1996. "The Politics of Songs: Myths and Symbols in the Chinese Communist War Music." *Modern Asian Studies* 30(4):901-30.
- Johnson, Geir. 1995-96. "En rituel magiker: Vesten i sten er tema i den kinesiske komponist Tan Duns musik" (Ritual magic: Western and Eastern themes in the music of the Chinese composer Tan Dun). *Dansk musik tidsskrift* 70(8):264-68.
- Jones, Stephen. 1995. *Folk Music of China: Living Instrumental Traditions*. Oxford: Clarendon Press; New York: Oxford University Press.  
Reviewed by:  
Kouwenhoven, Frank. 1996. *CHIME* 9:143-46.  
Stock, Jonathan P.J., 1996. *Music and Letters* 77(3):483-84.
- . 1996. "Source and Stream: Early Music and Living Traditions in China." *Early Music* 24(3):374-88.
- Kuo Chang-yang. 1996. *Chinese Art Song: A Melodic Analysis*. 2nd ed. Taipei: Yueh-Yuhn.
- Kuzay, Stefan. 1995. *Das Nuo von Guichi: Eine Untersuchung zu religiösen Maskenspielen im südlichen Anhui*. Frankfurt am Main; New York: Peter Lang.
- Lam, Joseph S.C. 1995. "Musical Relics and Cultural Expressions: State Sacrificial Songs from the Southern Song Court." *Journal of Sung-Yuan Studies* 25:1-27.
- . 1995. "Transnational Understanding of Historical Music: State Sacrificial Music from the Southern Song, China (AD 1127-1279)." *The World of Music* 38(2):69-83.
- Lau, Frederick. 1995-96. "Individuality and Political Discourse in Solo Dizi Compositions." *Asian Music* 27(1):133-52.
- Lei, Daphne Pi-Wei. 1996. "Wang Zhaojun on the Border: Gender and Intercultural Conflicts in Premodern Chinese Drama." *Asian Theatre Journal* 13(2):229-37.
- Liu Guiteng. 1996. "Shamanism and the Musical Instruments Used in the Manchurian Shamanistic Sacrificial Rituals (*tiaoshen*): An Ethnomusicological Examination of *Shengu* (Shamanic Drum) and *Yaoling* (Waistbell)." *ACMR Reports* 9(2):1-20.
- Maceda, Jose. 1995. "A Logic in Court Music of the Tang Dynasty." *Acta Musicologica* 67(2):109-41.

- Mackerras, Colin. 1996. "Chinese Traditional Theatre: A Revival in the 1900's?" *CHINOPERL Papers* 19:79-94.
- Mark, Lindy Li. 1995. "Food, Political Satire: Two Themes in Sichuan Mulian Ritual Drama." *CHINOPERL Papers* 18:95-114.
- . 1996. "Conference Report: International Workshop on Oral Literature in Modern China, Copenhagen, August 29-31, 1996." *CHINOPERL Papers* 19:109-22.
- Micic, Peter. 1996. "Pop Music Commands a Huge Audience Today: An Interview with the Young Composer Li Lifu." *CHINOPERL Papers* 19:95-104.
- Pegg, Carole. 1995. "Ritual, Religion and Magic in West Mongolian (Oirad) Heroic Epic Performance." *British Journal of Ethnomusicology* 4:77-100.
- Qin Shao. 1996. "The Mismatch: Ouyang Yuqian and Theater Reform in Nantong, 1919-1922." *CHINOPERL Papers* 19:39-65.
- Reed, Thomas R. 1996. "Two Birds from China." *Music Notation News* 6(4):22-28.
- Rees, Helen. 1995-96. "The Many Musics of a Chinese County Town: A Case-Study of Co-Existence in Lijiang, Yunnan Province." *Asian Music* 27(1):63-102.
- Salter, Denis. 1996. "China's Theatre of Dissent: A Conversation with Mou Sen and Wu Wenguang." *Asian Theatre Journal* 13(2):218-28.
- Schimmelpenninck, Antoinet. 1995. "Recherches dans la province du Jiangsu (Chine)." *Cahiers de Musiques Traditionnelles* 8:33-57.
- Schimmelpenninck, Antoinet and Frank Kouwenhoven. 1995. "Female Folk Singers in Jiangsu, China." In *Ethnomusicology in the Netherlands: Present Situation and Traces of the Past*, ed. Wim van Zanten and Marjolijn J. van Roon, 261-74. Oideion: The Performing Arts Worldwide, vol. 2. Leiden: Centre of Non-Western Studies, Leiden University.
- Steen, Andreas. 1996. *Der Lange Marsch des Rock 'n Roll: Pop- und Rockmusik in der Volksrepublik China*. Hamburg, Munster: LIT-Verlag.
- Stock, Jonathan P.J. 1996. *Musical Creativity in Twentieth-Century China: Abing, His Music, and Its Changing Meanings*. Rochester: University of Rochester Press.
- . 1996. *World Sound Matters: An Anthology of Music from Around the World*, 3 vols. London: Schott Educational (includes four units on Chinese music).

- Sun Mei. 1994. "Xiqu's Problems in Contemporary China." *Journal of Contemporary China* 6:74-83.
- . 1996. "Performances of Nanxi." *Asian Theatre Journal* 13(2):141-66.
- Szlagowska, Danuta. 1996. *Kultura muzyczna antyku* (Musical culture of antiquity). Skrypty i podreczniki, No. 26. Gdansk: Akademia Muzyczna im. Stanislaw Moniuszki (with chapter on Chinese musical culture and intellectual history).
- Tan Sooi Beng. 1994. "From Syncretism to the Development of Parallel Cultures: Chinese-Malay Cultural Interaction in Malaysia." In *Music-Cultures in Contact: Convergences and Collisions*, ed. Margaret J. Kartomi and Stephen Blum, 220-32. Australia: Gordon and Breach.
- Trebinjac, Sabine. 1995. "Femme, seule et venue d'ailleurs: trois atouts d'une ethnomusicologue au Turkestan chinois." *Cahiers de Musiques Traditionnelles* 8:59-68.
- Vanness Simmons, Richard. 1995. "The Oral Transmission of a Late Nineteenth-Century Harngjou Lyric." *CHINOPERL Papers* 18:45-60.
- Wang Ch'iu Kuei. 1995. "Studies in Chinese Ritual and Ritual Theater: a Bibliographical Report." *CHINOPERL Papers* 18:115-130.
- Witzleben, J. Lawrence. 1995. *"Silk and Bamboo" Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition*. Kent: Kent State University Press.
- Reviewed by:  
Jones, Stephen. 1995. *British Journal of Ethnomusicology* 4:176-78.  
Kouwenhoven, Frank. 1996. *CHIME* 9:143-46.  
Stock, Jonathan P.J., 1996. *Music and Letters* 77(2):301-302.  
Liu, Terry. 1996. *China Review International* 3(2):573-75.
- Wong, Isabel K.F. 1997. "The Music of China." In *Excursions in World Music*, ed. Bruno Nettl et al., 69-103. Upper Saddle River, NJ: Prentice-Hall.
- Yang Mu. 1993. *Chinese Musical Instruments: An Introduction*. Canberra: Australian National University.
- Reviewed by:  
J. Lawrence Witzleben. 1996. *China Review International* 3(2):579-81.
- . 1995-96. "Music Loss Among Ethnic Minorities in China: A Comparison of the Li and Hui Peoples." *Asian Music* 27(1):103-31.

- Yung, Bell and Joseph S. C. Lam, eds. 1994. *Themes and Variations: Writing on Music in Honor of Rulan Chao Pian*. Cambridge: Harvard University; Hong Kong: Chinese University of Hong Kong.  
Reviewed by:  
Blum, Stephen. 1995. *ICTM Yearbook for Traditional Music* 27:177-78.  
Fujie, Linda. 1995. *The World of Music* 37(3):89-92.
- Zha Jianying. 1995. *China Pop: How Soap Operas, Tabloids, and Bestsellers Are Transforming a Culture*. New York: The New Press.  
Reviewed by:  
McCormick, Barrett. 1996. *China Journal* 35:182-83.  
Micic, Peter. 1996. *ACMR Reports* 9(2):28-29.
- Zoller, Claus Peter. 1995. "Oral Epic Poetry in the Central Himalayas (Garhwal and Kumaon)." *European Bulletin of Himalayan Research* 9:1-7.
- Yu Shiao-Ling. 1997. *Chinese Drama Since the Cultural Revolution: An Anthology* (translated from the Chinese). Lewiston, NY: Edwin Mellen Press.

#### DISSERTATIONS AND THESES

- Allio, Fiozella. 1996. "Rituel, territoire et pouvoir local: le procession du 'pays' de Sai-kang (Tainan, Taiwan)." Ph.D. diss., Departement d'Ethnologie et de Sociologie Comparative, Nanterre, Paris (France).
- Bernoviz, Nimrod. 1996. "The Chinese Diao: Modal Practice in Fifteenth-Century Qing Music." M.A. thesis, University of Pittsburgh (U.S.).
- Bu Bing. 1996. "Social Dimensions of Popular Songs in the People's Republic of China During the 1980s." M.A. thesis, University of Hawai'i (U.S.).
- Chan, Margaret W.W. 1996. "The 'Yellow River Piano Concerto' as a Site for Negotiating Cultural Spaces for a Diasporic Community in Toronto." M.A. thesis, York University (Canada).
- Chang, Peter M. 1995. "Chou Wen-Chung and His Music: A Musical and Biographical Profile of Cultural Synthesis." Ph.D. diss., University of Illinois at Urbana-Champaign (U.S.).
- Chen Shing-Lih. 1996. "The 'Yellow River Piano Concerto': Politics, Culture, and Style." D.M.A. thesis, University of British Columbia (Canada).
- Hallis, Xiang Chen. 1995. "Chinese Art Song from 1912 to 1949." D.M.A. thesis, University of Texas at Austin (U.S.).

- LaFluer, Robert Andre. 1996. "A Rhetoric of Remonstrance: History, Commentary, and Historical Imagination in Sima Guang's 'Zizhi Tongjian'." Ph.D. diss., History, University of Chicago (U.S.).
- Lee Chih-Chun. 1995. "Fan Jen: A Symphonic Poem on Taiwanese Folk Songs." M.A. thesis, Music, Ohio University (U.S.).
- Lee Shek-Kam. 1995. "Reading Between the Lines: The Rhythmic Information in Qin Handbooks." M.A. thesis, University of Pittsburgh (U.S.).
- Steen, Andreas. 1995. "Populare Musik in der VR China: Zur Entstehung und Botschaft der Rockmusik in Beijing." M.A. thesis, Freie Universität Berlin (Germany).
- Vath, Andreas. 1995. "Rockmusik in Beijing: Aspekte von Subkultur und Wertewandel in der urbanen Jugendszene Chinas." M.A. thesis, München University (Germany).
- Wrochem, Miriam von. 1996. "Die zeitgenössische Musik der chinesischen Avantgarde." M.A. thesis, Sinology, Friedrich-Wilhelms-University, Bonn (Germany).
- Wu Ben. 1995. "Representation of Tibetan Music East and West: The State of the Field." M.A. thesis, University of Pittsburgh (U.S.).
- Yeh Yueh-Yu. 1995. "A National Score: Popular Music and Taiwanese Cinema." Ph.D. diss., University of Southern California.
- Zhang Boyu. 1995. "Mathematical Rhythmic Structure of Chinese Percussion Music: An Analytical Study of the Shifan Luogu Collection." Licentiate thesis, Institute of Musicology, Turku University (Finland).

#### BRIEF ARTICLES

##### *ACMR Reports*

- Lai, Eric. 1996. "Concert Report: Festival of Sino-American Music and Culture." 9(2):21-27.
- Micic, Peter. 1996. "A Selected Annotated Discography of Pop and Rock Albums in the People's Republic of China (1989-1995)." 9(2):37-52.
- Myers, John E. 1996. "Conference Report: CHIME Bridges World Music and Ethnomusicology: A Report from Rotterdam." *ACMR Reports* 9(1):48-49.



- Tuohy, Sue. 1996. "Current Bibliography on Chinese Music." 9(1):53-80; 9(2):53-67.

*Asianweek*

- Huey, Mamie. 1996. "Myths and Music." 17(43):17.
- Lee, Bobbie. 1996. "Dancing from China: Performers from the Beijing Dance Academy Wind up U.S. Tour in Bay Area." 17(47):17.

*Billboard*

- Burpee, Geoff. 1996. "American to Fill Sony Chinese Repertoire Post." 108(37):8-9.
- . 1996. "Slow Boat to China (Product Licensing for Western Sound Recordings in China)." 108(43):Asia Pacific Quarterly 1-3.
- Levin, Mike. 1996. "Publishers Earn Respect for Copyrights and Deserve Royalty Treatment." 108(4):52.
- Lichtman, Irv. 1996. "Cherry Lane Still Alone in China." 109(4):38.
- Mooney, Paul. 1996. "International Label Executives Visit China." 108(48):8-9.

*CHIME* (Journal of the European Foundation for Chinese Music Research)

- Jones, Stephen. 1996. "The Han Tang Yuehfu Tour of Europe, 1996." 9:136-37.
- Kouwenhoven, Frank. 1996. "Chinese Instrumental Folk Music" (Book & CD Review). 9:143-46.
- . 1996. "East Asian Voices: Knotty Questions." 9:2-3.
- . 1996. "Storytellers Know Best About Storytelling: NIAS Workshop on Oral Traditions." 9:132-35.
- Tan Hwee San. 1996. "A Report on the 1995 CHIME Meeting 'East Asian Voices'." 9:142-31.

*Chinese Music*

- Gottschalf, Arthur and Feng Yin. 1996. "MT Plus: C Language MIDI Sequencer with Computer Assisted Composition." 19(3):51-53.

- Lee, Elsa. 1996. "Performance Settings of Chuanju, II." 19(2):30-34.
- Li Zixian. 1996. "Vibrato Techniques on the Erhu Fiddle." 19(2):35-37.
- Peng Jinsong. 1996. "Chaichai (Tea Picking) Opera." 19(3):49-50.
- Shen Sin-yan. 1996. "Li Guoquan Remembered." 19(3):56-58.
- . 1996. "Pan Gu Creates the Universe: Mao Yuan and the Dance of the Yao." 19(2):24-29.
- . 1996. "Principal Works of Liu Ming-Yuan (1931-1996)." 19(3):47-48.
- . 1996. "Zai Na Yaoyuan De Difang (At That Far Away Place)." 19(2):39-40.
- Ying Zhangxiao and Zhang Xiao. 1996. "On the Cultural Receptiveness of Chinese and American Societies." 19(3):44-46.

#### AUDIO-VISUAL MATERIALS

1993. *Mongolie: Chamanes et lamas*. 1 compact disc, with notes by d'Alain Desjacques. Ocora, Radio France C560059, HM83 (69).  
Reviewed by:  
Helffer, Mireille. 1995. *Cahiers de Musiques Traditionnelles* 8:269-72.
1995. *Achelhamo: Celestial Female* (Tibetan Opera). Excerpts from Achelhamo and Namthar opera, recorded in Lhasa (1983) and in the Gannan Tibetan Autonomous Prefecture (Gansu, 1986). 1 compact disc, with notes by Tian Liantao. Anthology of Music in China, No. 5. Leiden: Pan Records, Pan CD 2046 (P.O. Box 155, 2300 AD Leiden, Holland; phone 31-71-5219479; fax 5226869).
1995. *Chine: Traditions populaires instrumentales* (China: folk instrumental traditions). Field recordings by the Music Research Institute, Beijing (1950-1986), Stephen Jones (1986-1992), and others (1930-1960). 2 compact discs, 126 min., with notes by Stephen Jones. Geneva: Archives Internationales de Musique Populaire, VDE-Gallo 36-37, VCE CD 822-823.  
Reviewed by:  
Kouwenhoven, Frank. 1996. *CHIME* 9:143-46.  
Rees, Helen. 1995. *British Journal of Ethnomusicology* 4:179-81.
1995. *Chinese Feng Shui Music*. Series of compact discs, with program notes. Taipei: Wind Records, ECD3137 (Dragon), ECD 3141 (Serpent), ECD 3138 (Tiger).

1996. *Rain Dropping on the Banana Tree: An Anthology of Chinese Classical Music*. Recordings made in Guangzhou, Beijing, New York between 1902-1930. 1 compact disc, with notes by Dick Spottswood and Annie Mui. Cambridge MA: Rounder Records, Rounder CD 1125.

Reviewed by:

Kouwenhoven, Frank. 1996. *CHIME* 9:169.

- Bhattacharya, Deben, dir. 1992. *Performing Arts of China*. 6 videocassettes, 30 min. each. London; Guilford, CT: Sussex, World Music and Society (distributed by Jeffrey Norton Publishers).

Reviewed by:

*CHIME* 9:170-71.

- Chen Sisi, performer. 1996. *Tides and Sand: The Art of the Chinese Hammered Dulcimer* (Yangqin). 1 compact disc, with program notes by John Myers. Cambridge, MA: Henry Street Records, HSR0001.

- Dice, Paul, producer. 1996. *Hunting Eagles Catching Swans: Music for the Chinese Pipa*. Performers: Lin Shicheng and Gao Hong. 1 compact disc. International Friendship Through the Performing Arts, CD IFTP1002.

Reviewed by:

Wu Ben. 1996. *ACMR Reports* 9(2):29-33.

- Donaldson, James R., director. 1995. *Timeless Voices: The Gyuto Monks*. Performance by the Gyuto Monks at New York's Cathedral of St. John the Divine (1989), joined by Mickey Hart, Philip Glass, and Kitaro. 1 videocassette, 50 min. Novato, CA: Grateful Dead Merchandising.

- Laade, Wolfgang, compiler. 1991. *The Confucius Temple Ceremony, Taiwan, Republic of China*. 1 compact disc, 53 min., with notes by Wolfgang Laade. Zurich: Music of Man Archive, Jecklin-Disco JD 652-2 1991.

Reviewed by:

Lam, Joseph. 1995. *The World of Music* 37(2):118-19.

- Lam Bun-Ching, composer. 1996. *Mountain Clear Water Remote*. Chamber works by Lam Bun-Ching; performers: the New Performance Group and Lam Bun-Ching, piano. 1 compact disc. New York: Composers Recordings Inc., CRI CD 726.

- Lhamo Yungchen, performer. 1996. *Tibet*. 1 compact disc. Wiltshire; New York: Real World Records; Caroline Records, 2363-2.

- Picard, Francois, compiler. 1996. *Ka-Le: La Ceremonie du bonheur*. Puppet Theatre of Quanzhou, Fujian (1994-95, European tour) and village performance recorded by Francois Picard. 1 compact disc, with notes. Geneva: AIMP CD-911.

Qiao Jianzhong, compiler. 1996. *Songs of the Land in China: Labour Songs and Love Songs*. Chinese field recordings, 1953-96. 2 compact discs. Taipei: Wind Records, TCD 1020 (No. 14, Lane 130, Min Chuan Road, Hsin Tien, Taipei, Taiwan; phone 886-2-2185881; fax 2189484).

Reviewed by:

Kouwenhoven, Frank. 1996. *CHIME* 9:171-74.

Thrasher, Alan R., compiler. 1994. *Silk Bamboo: Chamber Music of South China* (Sizhu). Recorded in Shanghai, Guangzhou, and Xiamen (1986), Shanghai (1990), and Vancouver (1994). 1 compact disc, 68 min., with notes by Alan R. Thrasher Anthology of Music in China, No. 3. Leiden: Pan Records, Pan CD 2030 (P.O. Box 155, 2300 AD Leiden, Holland; phone 31-71-5219479; fax 5226869).

Reviewed by:

Jones, Stephen. 1995. *British Journal of Ethnomusicology* 4:184.

Kouwenhoven, Frank. 1996. *CHIME* 9:143-46.

Wu Man, 1996. *Wu Man and Ensemble: Chinese Traditional and Contemporary Music*. 1 compact disc, 63 min., with program notes. Monmouth UK: Nimbus Records, NI 5477.

Reviewed by:

Kouwenhoven, Frank. 1996. *CHIME* 9:173.

Stock, Jonathan P.J. 1996. *Gramophone* 74(882):196.

Xu Pingxin, performer. 1996. *The Art of the Chinese Dulcimer*. 1 compact disc, with program notes. East Grinstead, Great Britain: ARC Music, EUCD 1293.

Zhang Xingrong, compiler. 1995. *Baishibai: Songs of the Minority Nationalities of Yunnan*. Field recordings, 1982-94. 1 compact disc. Leiden: Pan Records, Pan CD 2038 (P.O. Box 155, 2300 AD Leiden, Holland, phone 31-71-5219479; fax 5226869).

Reviewed by:

Kouwenhoven, Frank. 1996. *CHIME* 9:171-74.

## WEB SITES

*Anthony's Chinese Music Page*. A.H.M. Kwong. Information on traditional Chinese instruments; includes sound clips, links to associated web sites, recommended readings and a list of contacts throughout England. URL: <http://www2.bath.ac.uk/~ensahmk/cmusc.html>

*Art of China Home Page/Chinese Music*. Remy. An eclectic mix of Chinese music and music history. URL: <http://pasture.ecn.purdue.edu/~agenhtml/agenmc/china/cmusc.html>

*Chinascape: Chinese Music*. A web index for Chinese culture and music. URL: <http://harmony.wit.com/chinascape/china/arts/music>

- Chinascape: Services: Books and Music.* Information on locating and order books (current and out-of-print) and music. URL:  
<http://peace.wit.com/chinascape/oversea/services/books>
- Chinese Music.* Jin Kangzhong. Information on instruments, songs, music history, dance, and Chinese opera; includes sound clips. URL:  
<http://lorathost.cfa.ilstu.edu/~jikanzh/>
- Chinese Music Archive WWW.* Chinese University of Hong Kong Department of Music. Information on current and important holdings, history of the archive, and current staff. URL:  
<http://www.cuhk.edu.hk/mus/cma.html>
- Chinese Music International Journal.* Chinese Music Society of North America. Information on research and performance of traditional and folk music; information on membership in the society and on publication of papers in Chinese musicology. URL:  
<http://www.megsinet.com/syshen/cmhome.htm>
- Chinese Music Monograph Series.* Chinese Music Society of North America. Information on ordering monographs and other publications. Highlights some authors and their works. URL:  
<http://www.megisnet.com/syshen/cmms.htm>
- Chinese Music Page.* Jaideep Ray and Jonathan Tischio. A survey of Chinese music including: traditional (classical), Northwest Wind, folk, ceremonial, pre-war, post-war, turbulent years, urban, and music influenced by the West; includes sound clips and links to associated web sites. URL:  
[http://vizlab.rutgers.edu/~jaray/sounds/chinese\\_music/chinese\\_music.html](http://vizlab.rutgers.edu/~jaray/sounds/chinese_music/chinese_music.html)
- Chinese Music Page.* Xie Nandi. Information on traditional, popular, and ceremonial music; includes sound clips, and links to associated web sites; in English and Chinese. URL:  
[http://oucsace.es.ohiou.edu/~nxie/chinese\\_music.html](http://oucsace.es.ohiou.edu/~nxie/chinese_music.html)
- Chinese Music Research Institute.* Chinese Music Society of North America. Information on membership, and society projects. URL:  
<http://www.megisnet.com/syshen/cmri.htm>
- Chinese Music Web Site.* British Columbia Chinese Music Association. Information on traditional Chinese music, history, and instruments; includes sound clips and links to associated web sites; in English and Chinese. URL: <http://www.netpointer.com/~sunnyl/cmmain.htm>

*Hugo: The Master of Chinese Music.* Music company with a catalogue of over 200 Chinese music CD titles (e-mail: [apsaras888@msn.com](mailto:apsaras888@msn.com)). URL: <http://www.hugocd.com>

*Index of Published Multimedia (Chinese Music Archive).* University of North Carolina. Sound clips of various types of Chinese music (opera, folk, popular, choral suites, songs of the Cultural Revolution, etc.), classified by style. URL: <http://sunsite.unc.edu/pub/multimedia/chinese-music>

*Lei Qiang: Chinese Traditional Erhu Music.* Paul Etch, Oliver Sudden Productions. An advertisement for Lei Qiang's CD; includes biographical information on Lei Qiang, Liu Tianhua, and music for the erhu. URL: [http://www.NetAxis.qc.ca/Oliver\\_Sudden/](http://www.NetAxis.qc.ca/Oliver_Sudden/)

*Music (Traditional Chinese Music).* Information on Chinese classical, nanguan, hakka, and Western classical music. URL: [http://www.glo.gov.tw/info/yearbook/nf\\_html/ch21\\_9.html](http://www.glo.gov.tw/info/yearbook/nf_html/ch21_9.html)

*New Directions in Chinese Music.* Dennis Rea. Examples of contemporary music from China, Taiwan, and the Chinese diaspora. URL: <http://www.sonarchy.org>

### Information for Authors

1. For research articles, submit two copies of all material related to the article, an abstract of no more than 100 words, and a short abstract in Chinese. Manuscripts must be in English and observe United States conventions of usage, spelling and punctuation. Manuscripts submitted should not have been published elsewhere nor should they simultaneously be under review or scheduled for publication in another journal or in a book. For bibliography, book reviews, and news items, only one copy needs to be sent without abstracts.

2. Please send your article, bibliography, and book reviews in hard copy as well as on a floppy disk. Specify on the disk all necessary information for your file (Mac or IBM, Word-processing software used, etc.). For news items, you may send by fax, e-mail, or hard copy.

3. Please observe the following style guides.

- \* Type your paper on good quality, 8 1/2" by 11" paper, on one side only. Type everything double spaced, including indented quotes, lists, notes, tables, captions, and references. Allow at least a 1" margin on top, bottom, and left side. On the right side, leave at least 1 1/2" (the width of a Post-It Note), so that the copy editor will have plenty of room in which to write queries.



- \* Do not use right justification or other elaborate formatting commands on your word processor.
- \* Number all pages, except copies of illustrations, in the following order: text, notes, tables, captions, glossary.
- \* Please type your paper's title and your name, exactly as you want it to appear in the *ACMR Reports*, in caps-and-lowercase on separate lines at the top of the first page of your paper. Do not include a separate title page.
- \* If you use subheadings in your paper, please try not to exceed one level (that is, subheading under subheading). They should all be typed caps-and-lowercase and flush left.
- \* Captions should also be typed double spaced, consecutively, beginning on a new page. No single caption may exceed 4 lines in length.
- \* It is important that references be complete, accurate, and prepared in one consistent style.
- \* Text citations should follow the author-date system:  
Rulan Chao Pian (1976:135) further argues that....  
... has influenced the work of a number of scholars (e.g., Cohen and Comaroff 1976; Watson 1981; Noerman 1988).
- \* Use "et al." only for works with four or more authors. Do not use "ibid."
- \* Your bibliography or references cited should follow the Scientific Style. Be sure to double space your references.  
Kraus, Richard Kurt  
1989 *Pianos and Politics in China*. Oxford: Oxford University Press.  
Yang Yinliu  
1962 *Gongchepu qianshuo* (Brief discussion of solfege). Beijing: Yinyue chubanshe.  
Perris, Arnold  
1983 "Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China." *Ethnomusicology* 27(1):1-28.
- \* For older works, please cite the original date of publication, even if you are actually using a more recent reprint edition. Then, in the full bibliographic reference, give the reprint information after the original date and title:  
van Gulik, Robert H.  
1969 *Hsi K'ang and his Poetical Essay on the Lute*. First published 1941. Tokyo, Japan and Rutland, Vermont: The Charles E. Tuttle Company.
- \* Notes should be typed, double spaced, beginning after the last paragraph of the text, since they will be set at the end of each paper and not as footnotes. Please key them to raised numbers in the text, which should fall after the punctuation at the end of a sentence:  
as is said to be the case in China.<sup>1</sup>
- \* Do not include Chinese characters in your text. Attach to your paper a glossary of Chinese characters for all terms and names that appear in Romanized form in the text.

CHINOPERL  
CONFERENCE ON CHINESE ORAL AND PERFORMING LITERATURE

CHINOPERL, which stands for Conference on Chinese Oral and Performing Literature, was organized in 1969 by scholars in the humanities and the social sciences who recognized the significance of oral performance to Chinese literature. CHINOPERL is incorporated in the United States and has an international membership. Members of CHINOPERL are devoted to the research, analysis and interpretation of oral and performing traditions and particularly their relationship to China's culture and society. CHINOPERL holds a two-day meeting every year in conjunction with the Annual Meeting of the Association for Asian Studies (U.S.). The meetings provide a forum for scholars from diverse fields to present their research for discussion and dissemination, and occasionally feature lecture/demonstrations by noted performers.

*Chinoperl Papers* is a refereed journal that is published annually, and includes research papers, book reviews, and notices of events of interest to members. No. 19 (1996) features the following articles:

PETER LI: Lao She and quyi

MARK BENDER: Keys to Performance in Kunming Storytelling

QIN SHAO: The Theatre Reform in Nantong, 1919-1922 Ouyang Yuqian and Zhang Jian

COLIN MACKERRAS: Chinese Traditional Theatre: A Revival in the 1990s?

PETER MICIC: Pop Music Commands a Huge Audience Today: An Interview with the Young Composer Li Lifu

KATHERINE CARLITZ: Review *Ritual and Scripture in Chinese Popular Religion: Five Studies*, Edited by David Johnson

MICHELLE DIBELLO: Contemporary Chinese Drama as Religious Experience: the Sacred and the Profane

LINDY LI MARK: Conference Report: International Workshop on Oral Literature in Modern China, Copenhagen, 9/29-31/1996 Organized by Vibeke Bordahl and Cosponsored by Nordie Institute of Asian Studies

Membership fees include a one-year subscription to *Chinoperl Papers*, notices on events and the privilege to present papers at the annual meetings. Membership and subscription fees are \$22.50/individual and \$27.50/institution within the United States and Canada. Foreign membership and subscription fees are \$25.00/individual and \$30.00/institution. Please send check or money order in U.S. funds payable to University of Pittsburgh (with "Chinoperl" written on the check), and send with name and address to: Dianne Dakis, CHINOPERL, Asian Studies Program, University of Pittsburgh, Pittsburgh, PA 15260. USA.

For further information on membership and annual meeting, contact Bell Yung, Music Department, University of Hong Kong, Pokfulam Road, Hong Kong; Tel: (852) 2859-7045; Fax: (852) 2858-4933; e-mail: <bellyung@hkucc.hku.hk>.

Prospective contributors to the journal should send material to  
Lindy Li Mark, Co-editor, *Chinoperl Papers*, Dept. of Anthropology, California State University, Hayward CA 94542; tel: 510-530-3770